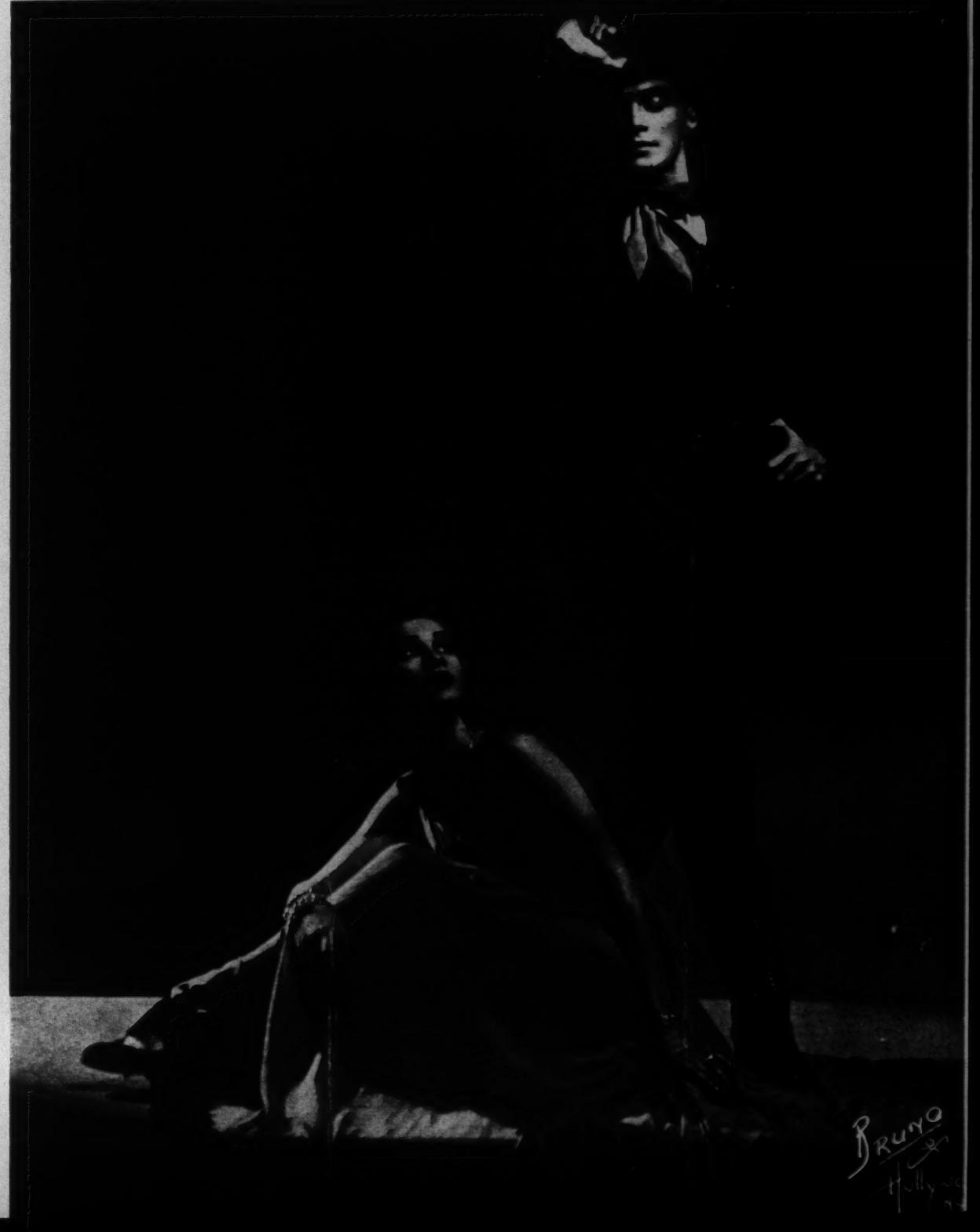


THE AMERICAN

DANCER

MUSIC & DRAMA

NOV 30 1940



'ROUND AND 'ROUND THE CHRISTMAS TREE
THEY'LL GO DANCING IN THEIR GLEE...

with
GIFTS
from
CAPEZIO

One of the nicest ways for devoted parents to convey Christmas cheer and stimulate love of the dance in students is to give Capezio dance accessories on Christmas Day. Why not suggest to the parents of your students that dance shoes, tap mats, rehearsal costumes, are practical gifts certain of an enthusiastic welcome. And all of them are gifts parents can give and teachers recommend with special pride, knowing that Capezio quality has been acclaimed by the greatest dancers in the world.

Write Dept. AX for complete Capezio catalogue.

FREE with every gift purchase—A Present from Capezio

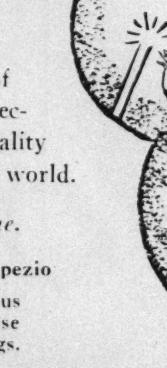
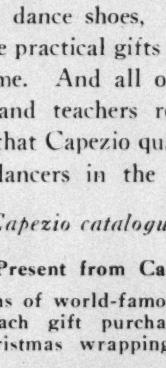
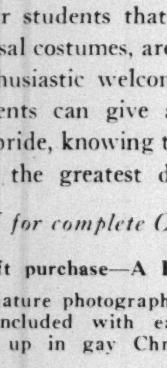
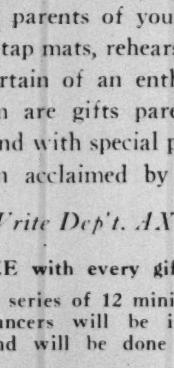
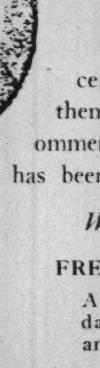
A series of 12 miniature photographs of world-famous dancers will be included with each gift purchase and will be done up in gay Christmas wrappings.

2-pc. Swing Costume in red or blue polka dots.....\$1.95

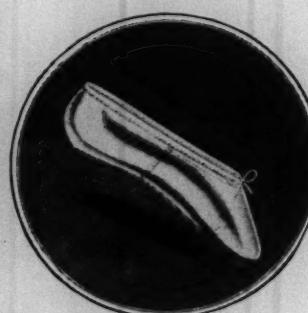
2-pc. Leotard in mercerized cotton. All colors.....\$2.50

Moderne Leotarde. Ribbed jersey. Zipper fastener. All colors \$3.50

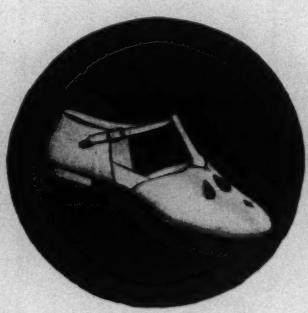
Tap Mat—makes practice a pleasure. Rolls up compactly. 3' x 5', \$4.95 4' x 6', \$8.95 F.O.B. Nearest Branch



TOE SHOES
Concave Arch \$3.95
Duro Toe 4.95
Pavlova 4.95
PermaStitch 5.35



SOFT BALLET
Ballet Pump \$1.50
Tektik Ballet 1.95
Russian Ballet 2.75



KLASSIK SANDALS
Slight heel and flexible sole, for acrobatic, control work, character dancing \$2.95



TYETTE TAP SHOES
Patent Leather "Student" Model
Children's up to size 3... \$1.98
Girls' sizes 3½ up 2.75
White Kid 3.45
White Satin 4.45
Silver Kid 4.95
SUPREME TAPS FREE!

NEW YORK BRANCH:
1612 Broadway at 49th St.

BOSTON BRANCH:
59 Temple Place

CHICAGO BRANCH:
6 E. Randolph at State St.

CAPEZIO
ESTABLISHED 1887
MAIN OFFICE: 1612 Broadway at 49th St., N.Y.C.
AGENCIES IN PRINCIPAL CITIES

LOS ANGELES BRANCH:
411 W. 7th at Hill Street

HOLLYWOOD BRANCH:
5619 Sunset Blvd.

SAN FRANCISCO BRANCH:
988 Market Street

1940 CAVALCADE OF BROADWAY

WITH EVERY PRODUCTION
featuring
COSTUME FABRICS
by
DAZIAN'S

DAZIAN'S INC. EST. 1842

142 WEST 44TH STREET NEW YORK

PROMINENT DANCE STUDIOS

NEW YORK

HOLIDAY MATERIAL COURSE FOR TEACHERS

December 30 to January 4

TAP ACROBATIC BALLET
BATON TWIRLING

Special rates for teachers wishing to study on Sundays

Private or semi-private by appointment
ROUTINES BY MAIL
\$1.00 EACH or 6 FOR \$5.00
SEND FOR LIST.

JACK STANLY

SCHOOL OF DANCING

1658 Broadway CO 5-9223 New York, N. Y.

Albertina Rasch

Dancers Developed for Professional Careers

ALL PHASES OF THE DANCE

Rasch trained dancers command preference for concerts, musical comedy, and film engagements. Opportunity for placements in New York and Hollywood.

Write for Details.

113 WEST 57th ST. NEW YORK

Chester Hale

BALLET

Under personal direction of Chester Hale

159 W. 56th St.
New York City
Co. 5-4070

SWOBODA YURIEVA

BALLET—CHARACTER—ADAGIO
for Professionals, Amateurs, and Children
Daily Teachers Classes During Christmas Holidays
50 W. 57th Street, New York COLUMBUS 5-9857

hanya holm

christmas course

december 23-january 4

215 west 11 street—new york city

LEON FOKINE and ALEXANDRA FEDOROVA

School of Ballet

Children, Intermediate, Advance and Professional
9 E. 59th St. ELdorado 5-7855 N. Y. C.



NOVELTY ROUTINES BY MAIL

Send for Catalog
Box 5
The American Dancer
250 W. 57 St. N.Y.C.

THE AMERICAN DANCER

250 West 57th Street, New York, N. Y.

VOL. XIV No. 2

CONTENTS

SUMMING UP, by Ruth Eleanor Howard 7

AND WHY THE CONGA? by Bernard Maxwell 8

LAC DES CYGNES, by A. E. Twysden 9

DANSEUR, by Julian Francesco 10

WEE, THE PEOPLE, by Billy Truehart 11

DANCE EVENTS REVIEWED, by Albertina Vitak 12

VIA THE GRAPEVINE, by Veritas 14

DMA BULLETIN, by Walter U. Soby 16

DANCING AROUND, by Ruth Eleanor Howard 17

STUDENT AND STUDIO 18

HONOR ROLL 19

On the Cover—DEMETRIOS VILAN and ILSA KEVIN as they recently appeared at Radio City Music Hall.

Bruno of Hollywood

RUTH ELEANOR HOWARD,
Editor and Publisher

THOMAS E. PARSON, Ballroom Advisory Editor

WORTH DIXON HOWARD, Advertising Manager

Hollywood Representative:
DORATHI BOCK PIERRE
8148 Mannix Drive, Hollywood, Calif.

THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC.

PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD., 250 West 57th Street, New York, N. Y. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade mark registered. Copyright 1940, by The American Dancer Magazine Publishing Co., Ltd. Ruth Eleanor Howard, President. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price: 25 cents per copy; subscription price, \$2.50 a year, \$4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, \$3.00 a year. Other countries, \$3.50 a year.

NEW YORK

SERGEI

TEM OFF

DANCER and TEACHER
Now teaching for 5th consecutive season in New York City and Montclair, N. J.
For information write c/o THE AMERICAN DANCER, 250 W. 57 St., N.Y.C.

MADAME SONIA

SEROVA

Ballet—Modern Interpretive

Baby Dances—Tap

113 W. 57 St. Studio 618 N. Y. C.

NEW YORK

THE SCHOOL OF AMERICAN BALLET

A complete education in all types of theatrical dancing

Send for new catalogue

637 Madison Ave., N. Y. City
Wickersham 2-7667

TEACHERS!

Over 60 popular dance routines by Fred Le Quorne—BY MAIL READABLE . . . DANCEABLE . . . TEACHABLE. Send for new list "A" describing each dance and making it really simple for YOU to choose the dances you prefer. Don't delay—send postcard for list "A" TODAY!

FRED LE QUORNE

7 E. 48th St. N. Y. City
PLaza 8-0192

MIKHAIL

MORDKIN

SCHOOL OF THE DANCE

CO 5-6625 Studio 819
New York City Carnegie Hall

HUAPALA

Hawaiian Dances

Classes for Children—Beginners—Professionals
108 E. 38th St. N. Y. C. LE-2-6044

BILL PILICH

Private Lessons by Appointment
1409 6th Ave., N.Y.C. Co. 5-1162

BORIS

NOVIKOFF

RUSSIAN-AMERICAN BALLET SCHOOL

Classes forming for:
Professionals, Teachers, Beginners, Children
New York: 1425 B'way, Met. Opera House, PE 6-2634
Branch: 12 Huntington Ave., Boston, Mass. Ken. 6691

PROMINENT DANCE STUDIOS

• PRO and CON . . .

Gentlemen:

Is there any spectacle more sad than the sight of men and women who were top-notch dancers in the days of the Maxixe, Castle Walk, Old fashioned waltz and Bunny Hug

RECITAL DANCES BY MAIL

\$1.00 each or any 6 for \$5.00

CARLOS

Advanced Routines

WALTZ-IN-SWING-TIME—ballet and tap
AMERICAN IN VIENNA—ballet and tap
MANHATTAN SERENADE—novelty tap
SOFT-SHOE IN SWING—novelty tap
BEGIN THE BEGIN—rumba tap
PERSONALITY TAP—fast solo
SPRING BEAUTIFUL SPRING—ballet and tap,
line or solo
MALAGUENA—Spanish tap solo
TAP CONGA—novelty tap

Intermediate

SOUTH AMERICAN WAY—tap rumba
STRUT IN TAP—jazz tap
BOOGIE WOOGIE—fast jazz strut

KOBELEFF

Advanced Ballet Routines

ADAGIO FOR BOY AND GIRL
STRUT ON TOE
GYPSY DANCE—character
VALSE ROMANTIQUE—toe
LITTLE OLD LADY—toe fox-trot
DANCE COQUETTE—flirtation polka
VALSE ESMERALDA—toe
LA ZINGANA—Hungarian character
RONDINO—gavotte
MAZURKA CAPRICE—Polish character
VALSE CINDERELLA—toe
PRIMROSE WALTZ—classical toe
BAVARIAN DANCE—character
ROMANCE—interpretive solo
HUNGARY CZARDAS—national dance
VALSE CHARMANTE—classical toe
STRUT ON TOE—jazz Jamboree
DRAGON FLY—toe

Intermediate

RUSIAN CHARACTER DANCE
CZARDAS—Hungarian character
NOVELTY ON TOE
VALSE VANITY—children's toe
BALLERINA—toe
POLKA ON TOE—children's toe
TARANTELLA—children's Italian folk

FRANCES COLE

CHILDREN'S DANCES

Production Numbers
CLOTHES LINE BALLET—novelty
GOLDILOCKS AND THE THREE BEARS
THE JAY WALKER
MODERNE CINDERELLA

Intermediate

DEBUT OF DEBS—ballet
DANCING TAMBOURINE—tap
EASY DOES IT—tap
HIM AND HER—boy and girl number
BLUE MONDAY—comedy tap
WAITING AT THE CHURCH—novelty ballet
HERE COME THE BRITISH—simple precision

Baby

BABY BALLERINA—novelty ballet
PEEK A BOO—tap
SUM DO SUM DON'T—tap
BIRD IN THE CLOCK—ballet
PRETTY BABY—beginners tap
HOP, SKIP and JUMP—tap
GOOD MORNING—novelty tap
STOP, LOOK AND LISTEN—beginners tap

1938 TEACHER'S MATERIAL COURSE NOTES
12 Routines bound in book form.....\$3.00
(Including 1 Spanish Routine, 2 Ballet Routines,
1 Children's production Number consisting of 5 routines,
1 Advanced Tap, 1 Exhibition Ballroom, and
1 Moderne.)

CARLOS STUDIOS

1697 Broadway Circle 7-2675 N. Y. C.

ANGEL

CANSINO

Spanish Dancing

SPANISH DANCES BY MAIL
PROFESSIONAL SPANISH CASTANETS FOR SALE
154 W. 56 St., N. Y. C. CI 5-9568

NEW YORK

NEW YORK

LOUIS H. CHALIF

announces

An intensive dance training and material
CHRISTMAS COURSE
for professionals and teachers

Louis H. Chalif
—Character & dances
Maestro Celli
—Ballet & toe
John Ray
—Ballet tap

Frances L. Chalif
—Baby & ballroom
Angiola Sartorio
—Modern
Paco Cansino
—Spanish

Amos L. Chalif
—Ballroom
John Plaza
—Acrobatics
Shin Aoyagi
—Japanese Dances

THREE-DAY CHRISTMAS SCHOOL—DECEMBER 26, 27, 28

(As each day is a complete and separate program,
you may arrange for a one, two or three day course.)

Notes for Dances and Technique—FREE

Yours for a Merry Christmas

LOUIS H. CHALIF

Rockefeller Center, 630 Fifth Ave., New York City. CI 7-1927-65

LOU WILLS

SCHOOL OF
ACROBATICS

Acrobatic and Tap Classes Daily

Afternoons and Evenings

Sundays by Appointment

1658 BROADWAY ROOM 608

CO 5-9752 NEW YORK CITY

Celli

CECCHETTI METHOD

BALLET RUSSE de MONTE CARLO

LA SCALA MILAN

Maestro Vincenzo Celli, Ballet teacher to the following prominent dancers—Massine, Slavenska, Danilova, Markova, Guarard, Youskevitch, Eglevsky, Chanova, Franklin, Krassovska, Thellade, and many others—will teach in New York City for the entire 1940-41 Season.

Classes daily for Advanced and Intermediate Pupils.

Evening Classes for Business Girls.

CHALIF SCHOOL

630 Fifth Avenue

New York City

ALBERTIERI STUDIO

MATERIAL for TEACHERS, CHILDREN and PROFESSIONALS

SAVATORE PACO CANSINO

CLASSICAL
BALLET & TOE

FOR INFORMATION: WRITE OR CALL

9 E. 59th St.

SPANISH
CASTANETS & DANCES

A. ALBERTIERI, Mgr.

EL 5-9850

MME ANDERSON-IVANTSOVA

SCHOOL OF DANCE

Formerly Ballerina of the Imperial Theatre of Moscow and

Choreographer of the World Famous Chauve Souris

Complete training in: BALLET—TOE—CHARACTER

WRITE FOR FULL INFORMATION

139 West 56th Street, New York, N. Y.

Telephone: COlumbus 5-2520

OLGA TARASSOVA

Ballet Studio

Ballet—Toe—Character

Children, Beginners, Intermediate and Advanced

Special Classes for
Reducing and Body Conditioning

141 West 54th St.

New York City

Circle 5-7672

PROMINENT DANCE STUDIOS

NEW YORK

CONSTANTIN KOBELEFF

Formerly of the

IMPERIAL RUSSIAN BALLET

CLASSES FOR

PROFESSIONALS, TEACHERS and CHILDREN
in
BALLET TECHNIQUE
and FINISHED DANCES
at the

CARLOS STUDIOS

1697 Broadway Circle 7-2675 N. Y. C.

Vilzak-Shollar School of Ballet

Classes in Ballet, Toe, Variations,
Adagio, Character

SPECIAL CHILDREN'S CLASSES

"Punch Card" for Professional Dancers admitting to
12 lessons at any time convenient to holder.

ANATOLE CHUJOY, General Manager

113 West 57th Street New York Circle 6-8743

ALL NEW UP-TO-DATE MATERIAL

As Taught to Professionals

JOHNNY

MATTISON

145 West 45th St., N. Y. C. BRyant 9-1630

BILLY NEWSOME

Tap—Musical Comedy

Routines by Mail

1658 Broadway Co 5-5949

Dorothy E. Kaiser

School of Dancing

Private and Class Training

All types of Dancing

88-28 Union Turnpike Glendale, L. I.

NEW JERSEY

SUSANNE SAWYER'S CLASSES

FORTY-FOURTH SEASON

Ballet, Toe and Social Dancing

Montclair—Upper Montclair—Glen Ridge—Essex Falls

SERGEI TEMOFF, Ballet Master

32 High St. Montclair, N. J.
MO 2-3913—MO 2-4975

CALIFORNIA

nico CHARISSE

School

Johnny Boyle

tap stylist

1358 N. La Brea Hollywood HI-9281

FIRST TIME BY MAIL

Up-to-the-minute Tap Routines

Conga tap, Rhumba tap, Blue Danube Waltz, Ballet tap, Bolero tap, Rhythmtap Duet, Ballet Soft Shoe, and many others.

Send for complete list.

created by

Louis DaPron of the Belcher School of Dancing

607 So. Western Ave. Los Angeles, Calif.

• PRO and CON . . .

trying to use dated steps on a modern dance floor?

Why don't you point out to these people that with their past ability as a foundation they could easily adapt themselves to the

• PRO and CON . . .

new styles in steps and form and greatly increase their pleasure in dancing? Strange and exciting rhythms and delightful new steps are developed every year and it only requires a little constant attention to keep

STUDIOS of SOCIAL DANCING



Marlynn & Michael

DANCE STUDIO

at the Hotel Delmonico

Individuals who wish to become good dancers, as well as Teachers who must know the smartest steps, have expressed their appreciation for a Studio where this team (recently finished a 2½ year engagement at the beautiful Rainbow Grill atop Radio City and a sensational engagement at New York's smart LaMartinique) give personal instruction or supervise private lessons in

SMART BALLROOM DANCING

*Let the Stars Style Your Dancing
and*

*Study with the Teachers of Teachers
(Teachers to the Dancing Masters of America
Convention 1939-40)*

TEACHERS

WEEKLY CLASSES NOW FORMING
OR PRIVATE LESSONS BY APPOINTMENT
Write or Call for Further Information

502 Park Ave. (at 59th St.) N. Y. C. VOLunteer 5-2500—PLaza 3-6735

ILLINOIS

JANE "Dances That Charm"
Clear, Illustrated Descriptions
Brilliant Solos, Groups, Revues
Delightful Woe Folk Novelties
COMPLETE LESSON OUTLINES
JANET RECITATIVE DANCES and SONGS
Catalog for Postage
JANET STUDIO Springfield, Ill.

ILLINOIS

EDNA LUCILE BAUM

XMAS COURSE for Teachers

3 days — DEC. 26-27-28

Write for Information:

23 E. Jackson Blvd. CHICAGO

EDNA McRAE

School of the Dance

Ballet — Character — Tap

410 S. Michigan Ave. Chicago, Ill.

CALIFORNIA

MAURICE KOSLOFF

One of the Leading Theatrical Schools
of the West

STAGE—RADIO—MOTION PICTURES—DANCE
Branches Throughout Southern California
8800 Wilshire Blvd., Beverly Hills BR. 22846

ALEXIS DOLINOFF
BALLET MASTER, DANCER, CHOREOGRAPHER
(Ballet—Toe—Character—Adagio)

MERRIEL ABBOTT SCHOOL OF DANCE
30 East Adams St. CHICAGO
Tel.: RAN-2677

CALIFORNIA

ERNEST BELCHER

The only graded system of dancing

Teaches you how to teach

Write for Information:

607 So. Western Ave. Los Angeles, Calif.

STUDIOS of SOCIAL DANCING

• PRO and CON ...

one's dancing up-to-date. Why not let us have an article on this subject?

Sincerely yours,

Robert Gallub,
New York City.

EDITOR'S NOTE: As a teacher Mr. Gallub obviously knows whereof he speaks. His suggestion about an article on this subject is appreciated and will be followed.

Dear Miss Howard:

I would like to call your attention to an error in the article *Star Ballerinas in Filmusical* in the October issue of THE AMERICAN DANCER.

One of the three star dancers at the head of the group was Thelma Himmel and not Joyce Cole. I was one of the dancers in the group with Joyce. Thelma Himmel was one of the three toe dancers in the Morning Star number and she also did the Umbrella number with Sally Craven.

The reason I am writing you about this error is because I believe that Thelma, more than any of the rest of us, deserves credit for her fine work, as she has what it takes. After doing important work in the Michel Fokine ballets in New York, she had a serious leg operation and was compelled to give up her dancing for two years. After many months spent in a wheel chair, she amazed the doctors by resuming her dancing.

Prior to her picture work, she worked in ballets for Adolph Bolm, Albertina Rasch

NEW YORK

NEW YORK

Robert Gallub
SCHOOL OF DANCING
22 EAST 56th ST.
NEW YORK

A NEW NOTE IN DANCING

Lessons at Nominal Rates
interchangeable at any of
our Branch Studios.

TANGO WALTZ FOX-TROT
RUMBA CONGA SAMBA

WHY NOT CALL FOR
APPOINTMENT NOW!
PLaza 5-5282

Branch Studios:
SUMMER Wentworth Hall Atlantis Hotel
Jackson, N. H. Miami Beach, Fla. WINTER

THE MEEKERS STUDIO

47 EAST 49TH ST. N. Y. C. PLAZA 3-5862
INSTRUCTORS TO NEW YORK'S SOCIETY

DONALD SAWYER 637 MADISON AVENUE
NEW YORK Tel.: PL. 3-8639



BALLROOM DANCING
INTRODUCING A NEW
TAP
DEPARTMENT
DIRECTED BY
JIMMY ORMONDE
PRIVATE and CLASS

LAWRENCE
HOSTETLER
Author of
"THE ART OF SOCIAL DANCING"

Instructor
Columbia University (5 years)
New York University
Savage School for Physical Education
New Jersey State Teachers College
Personal Instruction in
RUMBA—CONGA—TANGO
FOX-TROT—WALTZ
TAP—BODY CONDITIONING
BALLET

HOSTETLER SCHOOL
OF DANCING

43 West 52nd St. PLaza 5-0590

LEARN to RUMBA CONGA, TANGO

FOXTROT AND WALTZ
EXCLUSIVE
PRIVATE LESSONS, Daily 11-11
TEA DANCES SAT. & SUN., 5-8
COFFEE DANCES WED. & FRI., 9 P. M.
ESCORT UNNECESSARY!

Also Spanish Castanets and Exhibition Dances

De REVUELTA

(D-RAY-WELTA)

Largest Spanish-American Dance School

133 E. 61ST., N.Y.C. RH. 4-9801

Le Quorne
SCHOOL OF
Graceful Dancing

Where at LOW RATES and in a very
SHORT TIME BEGINNERS become profi-
cient and ADVANCED STUDENTS become
EXPERTS.

RUMBA, CONGA, TANGO, SAMBA,
FOXTROT, etc.

Special Courses in
EXHIBITION BALLROOM
DANCING

7 E. 48 ST. (Near 5th Ave.) N. Y. City
PL. 8-0192

PROMINENT DANCE STUDIOS

CONNECTICUT

NEW LONDON—WATERFORD

LATHAM SCHOOL OF THE DANCE
Ballet, Tap, Ballroom, Health Classes
28 Myrock Ave. Tel. 7874 Waterford, Conn.

LOUISIANA

NEW ORLEANS

Dorothy Babin Dancing School
All Types of Dancing—Class and Private
8519 Sycamore St. WA 3168-J New Orleans, La.
Main St. Phone 1277 McComb, Miss.

MASSACHUSETTS

ARLINGTON

CURRY SCHOOL OF DANCING
18th Season
All Types of Dancing
76 Hillside Ave. Ari. 2400-5923 Arlington, Mass.

HYDE PARK

LILLA FRANCES VILES
School of Dancing
Studio-Home 5 Warren Ave. Hyde Park 2174

NEW JERSEY

DOVER

PEGGY BLACK
School of Dancing
All Types of Dancing Taught
10 Prospect St. Dover 1180 Dover, N. J.

NEW BRUNSWICK

ANNE OCHS
SCHOOL OF DANCING
All Types of Dancing Taught
25 Bayard St. New Brunswick 4350

NEW YORK

ROCHESTER

Gladys D. Bliss School of Dancing
Every Type of Dancing for All Ages
SPECIAL SUMMER COURSES
for Teachers and Students
RKO Palace Theatre Bldg. Rochester, N. Y.

LONG ISLAND
GLENDALE

DOROTHY E. KAISER
School of Dancing
All Types of Dancing Taught
88-28 Union Turnpike Glendale, L. I.

MALVERNE

Lottie Atherton School of Dancing
Unexcelled Instruction In Every Phase
of the Dance
294 Hempstead Ave. Malverne, L. I., N. Y.

OHIO

WARREN

Bess Newton Brown Studio of Dance
Dances of Distinction
701 N. Park Ave. Tel. 1337-W Warren, Ohio

PENNSYLVANIA

CHESTER

DOUGHERTY SISTERS
TAP—BALLET—BALLROOM
ACROBATIC—Taught by Wm. Herrmann, Jr.
233 E. 5th St. Phone 3021 Chester, Pa.

JENKINTOWN

RIDDELL STUDIO
Guest BALLET; Constantin Kebelloff, N. Y. C.
teachers—ADVANCED TAP; Walter Keenan.
DIRECTRESS; Henrietta Ridell.
Jenkintown, Pa. Ogontz 4041

• PRO and CON . . .

and Theodore Kosloff. Thelma is now in New York, I believe, studying with Vitale Fokine. Heard she worked a week during the summer with the Ballet Theatre. Hope some good ballet company discovers her soon.

I am sure the facts mentioned above can easily be verified.

Very truly yours,

A DANCER
Hollywood, Calif.



THOMAS E. PARSON ANNOUNCES

Training for Teachers in the Social Dance

COURSES CONSIST OF:

- Elements of Contra-Movement
- Applied Contra-Movement
- Class Organization
- Practical Combinations
- Student Analysis
- Games and Mixers

Write, phone, call for further details

THOMAS E. PARSON

1776 Broadway Circle 7-3956

PHILADELPHIA

LOU-ELLEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic
1530 S. Broad St. Philadelphia, Pa.
LOUIS A. CRESCENTA ELLEN TANZOLA

RHODE ISLAND

PROVIDENCE

Larry Simonds' Modernistic Studio
Dancing—Dramatics—Radio—Reducing Exercises
Loews Theatre Bldg. Providence, R. I.
Tel. GA 7255

THE ELSIE T. OLSON DANCE STUDIO
357 Westminster St., Suite 311, Providence, R. I.
Classes for All Ages in All Types of Dancing
Member of Dancing Masters of America
and Dancing Teachers Club of Boston

TENNESSEE

NASHVILLE

ELIZABETH BRYANT COMBS
DANCE STUDIO
211 Eighth Ave. Phone 6-7614 Nashville, Tenn.
Dance Routines by Mail

TEXAS

HOUSTON

LeDelle Ogburn School of Dancing
Ballet—Modern—Tap—Acrobatic—Ballroom
3725 University Blvd. Houston, Tex.

WEST VIRGINIA

CHARLESTON

SCHRADER STUDIOS

For the development of "Personality Dancers"
Available for Door Show Engagements
All Types of Dancing Taught
Kearse Theatre Bldg. Charleston, W. Va.
Tel. 2-9400 — 2-7958

MORGANTOWN

KITTY MacDOWELL DANCE STUDIO
BALLET—TOE—TAP—ACROBATIC—ADAGIO
Legion Armory Dial 7941 Morgantown, W. Va.

WISCONSIN

EAU CLAIRE

Mitchell School of the Dance
BALLET, BALLROOM, TAP DANCING
K. of P. Hall Eau Claire, Wis.

MILWAUKEE

PETROFF SLABY
SCHOOL OF DANCE
Complete Dance Education
805 N. 28 St. West 1115 Milwaukee, Wis.

HAVANA, CUBA

IRMA HART CARRIER
STUDIO OF DANCE
Ballet, Toe, Tap, Acrobatic, Ballroom, Modern
F and 9th Sts. Vedado, Havana, Cuba

SPECIAL DIRECTORY

CALIFORNIA

MARCELLA REY
Dance and Drama
El Pablo Rey Playhouse, Santa Monica, 24276

ILLINOIS

HAZEL WALLACK'S
M'U—DANS—ART
Suite 1220, 55 E. Washington St., Chicago

JOSE CASTRO

PROFESSIONAL ROUTINES
The Merriell Abbott School of the Dance
907 Lyon & Healy Bldg. Chicago, Ill.

INDIANA

MARIE BUCZKOWSKI
Social-Professional School of Dancing
Ballet—Tap—Acrobatic—Ballroom
319 S. Main Street South Bend, Indiana

MASSACHUSETTS

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique
by Lilla Viles Wyman. Price, \$1.50

KATHARINE D. O'GORMAN
School of the Dance
All Types of Dancing Taught
301 Pierce Bldg. Boston, Mass.

NEW JERSEY

ASSOCIATED DANCING TEACHERS OF N. J.
Meets first Sunday—September to May
Ira C. Berry, Pres. Newark, N. J.
Freda Lippel, Sec.-Treas. 643 Broad St.

NEW YORK

FRANZISKA BOAS
Dance and Percussion
323 W. 21 St. New York City

HINDU INSTITUTE OF DANCING
Interpretative and Folk Dances of India
110 East 59th St., N. Y. C. EL 5-8027

THE N. Y. SOCIETY OF TEACHERS OF DANCING
Meets Second Sunday Sept. to May — 22nd Season
Elsa Heilich, Pres.; William E. Heck, Sec.-Treas.
44 Lenart Avenue, Newark, N. J.

DUVAL

Pure Classic Ballet
117 W. 54 St. CI 5-5745 N. Y. C.

WEBER STUDIOS

All Types of Dancing
489 Washington Ave. Phone PR 9-6789

THE AMERICAN DANCER

Summing Up

by

RUTH ELEANOR HOWARD

Comparisons are always odious and it is trite to point it out, but parallels between this period and the pre-war days of this country's 'teens are so inevitable that we hear them drawn on every side. That the United States stands in somewhat the same position in relation to world affairs that she stood in 1914-15 is not an amazing discovery, but it has been made the basis for profound declarations in substantiation of even the most ridiculous coincidences. One of these is the current popularity of social dancing.

"I remember," we hear people say looking wise as owls, "what a wave of ballroom dancing there was before we entered the last war" and they pause prophetically. So what? That was twenty-five years ago, so they can't be expected to remember the "ways of dancing" that the nineties enjoyed, but they should not have forgotten the tremendous vogue for ballroom dancing which caused even the immortal Anna Pavlova to create and dance with M. Ivan Clusine, a series of social dances which she introduced through the pages of the Ladies Home Journal in three successive issues, amply illustrated.

Wars or no wars, people have always danced. We are now on the eve of another tremendous rise in the popularity of social dancing, but instead of dramatizing it with war hysteria why not face the fundamental fact that it is a natural urge which is ever present but fluctuates in intensity by cycles. And why? Because dancing is fun . . . more fun for the greatest number of people, probably, than any other form of recreation. Certain economic factors contribute to the ebb and flow of its popularity for the greatest pleasure is always in dancing among other people and the better the

setting and the music and the people—the better the fun in dancing. Consequently, in times of depression when unemployment figures mount, fewer people can afford to indulge their taste in dancing than at other times when the wheels of industry are steadily grinding and incomes are sure.

Those days are coming again—and so we find America dancing, gaily and enthusiastically—and well!

Right here, however, is where we find the situation very different from those pre-war days which people are so anxious to compare: in contrast with the gay but indifferent dancing then, people are taking their dancing just as seriously today as they take any phase of life which is equipment for better living. They study the newest dance forms so that a tango, or rumba or Conga holds no terrors no matter what experts the group may boast, and they are keenly conscious of style and good taste and general smartness on the dance floor. And as they improve, the better they like to dance and the more they do.

And so, having known all along that it was great fun, and now having found out that it is something they can learn to do really well and rate as an accomplishment, is it any small wonder that all America is dancing—and loving it? And does it sound like such an ominous sign-post as the "I remembers" would have us believe? Let's admit that we dance because we love it. Those who say they "don't like to dance" only need to have one lesson from a competent teacher to become a devotee—counting the hours 'til the next one and shouting more enthusiastically than the rest of us!

And Why The Conga?

by BERNARD MAXWELL

The meteoric rise of the new dance, La Conga is the terpsichorean topic most frequently discussed these days. Many explanations have been offered but its origin remains more or less obscure unless we wish to accept the Xavier Cugat version which seems most logical.

According to this authority there were many slaves in the Congo River regions of Africa who labored in the fields shackled from neck to neck and ankle to ankle in heavy chains. Constantly tripping over these cumbersome chains they finally devised a way to lighten the load: three short steps and then, on the fourth beat, hitching the chains in unison relieved the uncomfortable dragging.

Thus originated the tempo. Later, when the slaves were sent to work in the fields of Cuba they introduced this same method of handling their chains. Finally, when they were freed of their bonds, the instinct remained so strong that the step became traditional and was used as a dance when they gathered around a fire in front of their quarters and indulged in what must have been the counterpart of a modern jam session to the accompaniment of their home-made instruments which were drums of various sizes and pitch. The dancers merely reverted to type and in groups of five or six would slowly pace out the rhythm, accenting the fourth beat with a hitch of the body in convulsive movement as if the ancient chains were still being dragged. From this native celebration was born the modern version of La Conga with the step on the fourth beat being discarded in favor of a kick.

La Conga has gained such a hold on American dancing that even the dowagers of Tuxedo Park, sanctified precinct of Eastern society have admitted that the orchestra spent more time playing La Conga than waltzes at the annual Autumn Ball. With the possible exception of Valentino's introduction of



—Cleveland photo
Miss JOAN ACHELISS, a debutante of last season, does the Conga in the Rainbow Room of Rockefeller Center with BERRY BRAZLETON, Princeton student.

the tango, it is doubtful if any other dance has ever caught the public fancy as this one has.

In answer to the question, "Will the Conga be as popular a decade from now as it is today?" Fred Le Quorne, prominent New York teacher of social and exhibition dancing, put the responsibility squarely on the dance teachers. "If dance teachers will teach it in a closed position," he pointed out, "using patterns from the tango and fox-trot without permitting the couples to break away from each other, I feel that it has a good chance to stay for a long time for then everyone will have a chance to do it. As it is being done in most places now, only a few couples can dance La Conga at a time and the surviving couple is the one that kicks the hardest and spreads out the most. My advice to teachers is, 'teach the Conga to follow the line of direction and only go against the line of direction when conditions permit and

you will find that this dance will enjoy popularity that rivals the waltz or fox-trot'."

When asked why the Conga became popular as a ballroom dance in New York despite its present primitive form, Le Quorne answered, "Because of the simplicity of the dance and the Conga timing of 'one-two-three-kick' (which describes the dance perfectly) added to the Chain in which all the dancers follow the leader as he wends his way about the room doing the basic step. An excellent example of this type of audience participation is in the Broadway success *Hellzapoppin'* when June Winters and other de-lovelies step down from the stage to Conga with a visiting Governor or a local merchant as the case may be. There is always a definite correlation between simplicity and popularity."

Although the origin of La Conga may never have been definitely established, it is doubtful if anyone will debate its savage ancestry. That there is enough of the primitive instinct left in man to insure the success of this dance based on wholly primitive rhythms is a foregone conclusion. Take a popular Latin night club today and watch the crowds do the Conga to the rhythmic beat of the drums and if you have any of the savage left in you, you'll want to join them. It is a reversion to type and a method of escape from our high-powered civilization that tired business men and many others find refreshing.

And Fred Le Quorne will have none of the popular assumption that so-called Latin temperament is a requisite of the Conga or, for that matter rumba or tango. "When it comes to dancing," he said, "there is as much Latin temperament latent in a Vermont Yankee as there is in all of Spain and Cuba and America is going to continue to dance La Conga for the simple reason that it is fun!"

"*Lac Des Cygnes*"

ONE BALLET — TWO INTERPRETATIONS

By A. E. TWYSDEN

LET US STUDY THE PROGRAMME:

Lac des Cygnes — *Choreographic Poem in One Act*
Music by Tschaiikowsky — *Choreography After Petipa*

THUS IT RUNS, AND THEN —

Queen of the Swans — Who? For There Are Two
Two Queens — — — Two Interpretations



ALEXANDRA DANILOVA

QUEEN OF THE SWANS
AND TODAY WE READ
ALEXANDRA DANILOVA

THE curtain rises, the crowned Swan glides across the Lake, the Huntsmen and the Prince appear and conceal themselves behind the trees, and suddenly she comes, the Swan Queen! But is it a Queen? Is it a Swan? Is it not rather a vision, a wondrous creature, half spirit, half bird, who weaves an enchantment over us all?

Alone, she preens her unseen feathers, folds her wings and then, seeing the Prince, turns to flee; but he is too quick for her. Something in this fairy creature attracts him and he determines to make her his own. And she, so long left lonely in that twilight world to which the magician has doomed her, flutters and struggles until, in her long-

ing for human fellowship, she can resist no more and gently yields to his embrace, only to break free again and vanish into the wood.

All this time the characteristics of the Swan are apparent, as they still are when she returns to protect her Attendants from the Huntsmen. Later, having once more evaded the Prince, she returns to him of her own free will. No longer bird but wholly woman, she dances with him the great Adagio—yet we do not see her as mortal flesh and blood but as a wraith, a spirit, and we fear that at any moment she may vanish from our sight and all be proved illusion!

Again she leaves her lover, and, feeling her Swan nature once more forcing itself upon her, she leaps and turns in a solo variation, her lovely "Swan Song," without human attribute or emotion. But

the Prince has pursued her and at the sight of him her soul re-awakens and they cling together before the inevitable parting, for alas! his love is not strong enough to break her chains. More unearthly than ever does she seem, torn from him by an irresistible force—surely these are phantom hands which glide caressingly down his arms and through his fingers. He cannot grasp them for they are impalpable and so, yearningly and with outstretched arms she glides away—only to return suddenly—to kiss his mouth once more before she disappears forever—and the crowned Swan repasses.

For one long second we sit stunned. We rub our eyes. Was it real? Was she a woman? No! Impossible! Then common sense re-asserts itself, and we breathe again.

ONCE MORE THE
PROGRAMME:

THIS TIME WE SEE
ALICIA MARKOVA

The setting is as before; again the crowned Swan sails by and to the hidden Prince comes a Swan Queen.

This time it is a Swan, her fluttering feathers still bedewed with sparkling drops of water from the Lake. She too preens herself and shakes her feathers until the Prince steps forward. Though startled, she is not unduly alarmed. The Swan is a proverbially curious bird, and this Royal Swan is no exception, for she seems to demand from the Prince a reason for his presence in this enchanted wood. In return she explains to him how she too was once a mortal and a Princess but that an evil magician has bewitched her. Then, as though overcome with shame at her own boldness she vanishes among the trees.

She also returns to save her flock from the Huntsmen and then to dance the Adagio and it is here that we realize the nature of the spell which binds her. She is changed not only in body but in spirit, her human soul is dead and though the Prince's love may attract her it cannot touch her heart, for her heart is frozen. It is not as woman that she dances with him, but as a bird, deliberately accentuating these characteristics as if to convince him of the transcendent beauty of this unique Swan!

Later, in the solo variation, she makes us feel that her human nature is struggling to return, but when the Prince finds her she is once again regal and commanding.

She knows that she must leave him but remains untouched by his pleading and despair until, as she goes, her frozen heart suddenly melts and she returns to grant him one last farewell and then in sadness leaves him—and the crowned Swan glides away. (Continued on page 23)



ALICIA MARKOVA

In ten minutes the steamship *Voltaire* would sail quietly out of the Rio harbor carrying the Pavley-Oukrainsky ballet back to New York and home, while Jack and myself sat in the Brazilian police station awaiting the capture of the culprits who had robbed Jack of a small fortune in jewels and currency. We realized that a taxi could not possibly reach the departing ship in time to get us aboard. After a fearful night we were tired, dejected, exhausted and disgusted. We sat on the hard police station bench feeling that fate had indeed dealt us a stinging blow.

The police captain interested himself in some reading matter, looking up at us occasionally with a determined scowl. Several times I had an inclination to make a dash through the station door, in the direction of the harbor. My better judgment prevailed, however, when I imagined the entire Rio de Janeiro police force in hot pursuit. At any rate, it was too late now to reach the boat even if we could have eluded the police.

When a squad of night patrolmen entered the station to check out from the previous night's duty Jack and I hardly lifted our weary heads to look at them. Glancing at them desultorily, I hated all Brazilian officers and especially their stupid chief who kept us waiting helplessly while our boat sailed for homeland shores.

As the last policeman of a long line entered the door I recognized my good friend Ignacio!

"Ignacio!" I cried. "Help us to get out of here!"

In my fastest Portuguese I explained our desperate situation to the astonished Ignacio. He, in turn, argued rapidly with the stubborn officer at the desk. After a furious battle of words Ignacio turned to me.

"Come on!" he shouted. "We'll try to make the boat before it leaves!"

Jack and I jumped up. We followed Ignacio to a squad car. With the police siren screaming full blast we raced against time through the early morning Rio traffic to the harbor. The ship was still there when he screeched to a stop at the wharves, but the passenger gang-plank had been lifted aboard. Too late! We couldn't very well fly from the dock to the ship's decks above us.

Mrs. Hagenow, Pavley, Oukrainsky and almost the entire company were leaning over the rails of the departing ship waiting for us. They were all yelling at the top of their voices.

"Hurry!" they were screaming. "The baggage gang-plank back in the third class is still down."

Ignacio rushed us full speed down the wharf to the stern of the great vessel.

"Adios, amigos!" shouted my police friend as Jack and I scrambled up the half-lifted gang-plank.

Jack and I remained at the rail of the huge vessel to wave a thankful adios to Ignacio before we headed for our cabins to retire to our berths completely worn out, but inexpressibly happy that we had not been left behind.

The voyage to New York was comparatively uneventful. At Barbados several passengers came aboard, among them an unknown bronze lad by the name of Walter Spence. The name is now a famous one wherever swimming champions are mentioned.

In New York City we played at the Century Theatre before returning to Chicago. Arriving in Chicago, I found that Mother was seriously ill. She had been taken to live with my Aunt Jessie in a Wisconsin village. I left the company at once to go to her.

Our reunion was a sad one. The doctor expected her to live only a few more weeks. As my presence seemed to give her strength, I stayed on in the village to remain with her during convalescence and opened my first school of the dance.

The village itself was completely isolated from all artistic contacts and inspiration. No one had any idea of ballet. For months I struggled along with five little pupils, looking forward to the time when I might

most friendly and entertaining. They always seemed to enjoy company during their long vigil at the controls. Mrs. Hagenow, the manager of the Pavley-Oukrainsky Ballet, however, was endlessly annoyed by my strange desire to ride in the locomotive rather than in the plush comfort of a Pullman. At first, when she made the routine check-up of members after the train pulled out of each station, she believed that I had missed the train but eventually she became accustomed to my little game and finally ceased to worry if I was not among those present at the time of the check-up.

One morning, when she inquired about me after the train had pulled out, the company members replied in unison: "Oh, he's up ahead driving the train again."

On this particular morning I was actually sleeping peacefully in my hotel room back in the last town.

Fortunately the trip was not a long one and I managed to make the next theatre by auto in time for the evening show. Four days later someone (there will always be one or two in every company) informed Mrs. Hagenow of the fact that I had missed the train. As a consequence, my thrilling engineering experiences were forever ended under threat of immediate dismissal.

When the tour had been completed the company remained intact most of the summer enjoying classes and rehearsals at the Chicago studio. New members were added to the original company until it became almost twice the size it had been the previous season. We kept asking, "Why such a large company? Will we have an especially big season with the Chicago Opera the coming year?"

Our questions were answered when Mrs. Hagenow invited us into her office one at a time to tell us about future plans. When my turn to be interviewed came, I found her seated majestically at her desk looking over a formidable display of legal documents and contracts.

"Julian," Mrs. Hagenow began auspiciously, "how would you like to go to Paris?"

"I certainly would," I replied emphatically. Mother had by now regained her health. She would be quite able to manage by herself until my return. Although I had just purchased a beautiful little chow puppy, I imagined they could both get along perfectly well without me for a few months.

"Here is your contract then," said Mrs. Hagenow, placing one of the documents into my hand. "You will receive your salary in francs while you are dancing in France. Pavley intends to take the original company to Paris, while Oukrainsky will remain here with the newer members for the opera season."

November found us performing in New York City at the great Hippodrome while rehearsing strenuously for our forthcoming debut in Paris, then the World Capital of the Dance.

The crossing to Europe seemed very short compared with the three weeks required for the voyage to South America. The second or third day out I quite unexpectedly bumped into an acquaintance, a gentleman from Boston who had accumulated enormous wealth making replicas of antique furniture for gullible collectors. My friend was on his way to Switzerland and the Alps for the winter sports there.

"Do you know anyone in Paris?" he asked me casually before we landed.

"Not a soul," I confessed blandly.

"Then I will give you a letter to some very good friends of mine who have been living there for many years. Sorry I am not staying on so I might introduce you to them personally." He wrote out a note of

(Continued on page 23)

Wee, the People



The two-to-fives

bid for attention

by

BILLY TRUEHART

PROBABLY the most important fact for both parents and dance teachers to face in contemplating dance instruction for babies three to five years of age, is that babyhood and childhood are distinct phases of life and differ from each other and from adult life in interests and capacities. It is a sad mistake to tax the beginning baby with work that is too difficult or with a demand for concentration too long upon one phase of work. The baby is neither a miniature adult or even a smaller child, and his program should be laid out accordingly.

At the outset the most important work for a baby is that which impresses rhythm upon him. As soon as the child learns to move in rhythm with the music anything is possible. But of course he will not learn this in a few lessons . . . it is learned subconsciously, through repetition. The wise teacher, therefore, lets the work be easy, but showy and varied so as to hold the pupil's interest. If the dances are made into a game, so much the better for the ultimate result. The teacher who laughs with the babies, and plays with them even while she maintains the necessary discipline to command obedience is always the most successful.

Many parents unwittingly make the teacher's work more difficult by demanding "real dancing—something hard" for the child almost from the start. This, of course would not happen if the parent approached dance lessons from the point of view that the child was being placed in the hands of an expert, for intelligent development along scientific lines. But when lack of understanding on the parent's part brings forth these demands, the only course for the teacher to pursue is one of compromise: she must then give the child routines which are flashy and look hard but which still are designed primarily to develop rhythm and balance, thus giving the baby what her

experience has proven is a proper foundation for future work while she satisfies the parent with something by which the youngster can show off. Fortunately, this is not too difficult to achieve, for a baby who can do anything at all is irresistably cute and will usually steal the show.

Parents are usually the ones who suffer more, before the recital, than anyone else involved. I have often seen the mothers of babies in my classes in a state of high excitement, fearing that their children will not be perfect in their work. I am undisturbed, however, for I have learned long since that no matter how many mistakes the babies make, they will still be adorable and receive the greatest applause. After the recital I have had the satisfaction of seeing these same apprehensive parents fairly bursting with pride in their offspring.

It is natural for the parent to rationalize if the baby does something entirely different from what he was taught and to pronounce it "clever and professional improvising" on the part of the child and a sign of talent and originality. Those who do not understand the situation will promptly put this down to parental pride—more blind than justifiable, but they are wrong. Actually the parent is right! The child who begins early to use his own individuality, to "think on his feet" and to act spontaneously under pressure develops into a skillful pinch-hitter and is never disconcerted when something unexpectedly goes amiss under more serious circumstances.

Babies do not appear to learn quickly. Their learning is as imperceptible as the growth of a flower. The teacher sows the seed. It may lie dormant for an entire season, but then suddenly it will burst into blossom. In some cases it may unfold gradually; but seldom continuously and uninterrupted. There are bound to be periods of inattention

and apparent stagnation and this is important for both parents and teachers to understand, for all the while the child is absorbing rhythm and coordination naturally and unconsciously.

Parents may well look upon attendance at dancing school today for babies of pre-school age as an investment in concentration and attention which will make the child a brighter student when he does start to school. Coordination of mind and muscle is being attained and this will later make for better scholastic grades, higher athletic honors and more consistently good health. It is an established fact that children who take dancing, as a rule make better grades in school.

A forty-five minute period or even an hour is not too long to hold a tiny tot in class if the work is diversified so that the baby does not become bored. Tap, acrobatic, ballet, songs, brief recitations or Mother Goose rhymes, games in a circle or a line in which coordination is taught while they play, are all valuable means of stimulating interest. Contrary to the practice of some teachers, I welcome the presence of mothers in the classroom for I find that it is a decided help. Naturally, they remain in the background and quiet, but by encouraging them to watch I find that they help the babies between lessons and consequently help me to bring about faster development of the pupil.

Babies can certainly be the most trying pupils in a school, but at the same time they provide the greatest gratification and the keenest delight to the pupil. Every conscientious teacher has experienced the joy of watching these young pupils develop for there is ever-present in his or her mind the feeling of responsibility toward this coming generation and the satisfaction of knowing that a foundation is being laid for a lifelong structure of health, grace and popularity.

Here is to the babies!

Dance Events Reviewed

by ALBERTINA VITAK

RUTH ST. DENIS-LA MERI, *Dance Recital Series, Washington Irving High School, November 2.*

The first public performance of the St. Denis-La Meri group proved to be one of the most interesting events of the fall dance season. Not only was it deeply satisfying to lovers of Oriental art, but it was also a revelation to followers of the creative dance . . . for here was "ballet" and "divertissements" created in a new idiom, a new and complete technique. Not since Shan-kar himself have we seen anything Oriental as delicately beautiful as the *Krishna-Gopala* ballet of La Meri. The story told through the rhythmic and beautiful hand-language of the Hindu dance is taken from the Gita Gobinda of Jaidev, and opens with a prologue, read (inimitably!) by Ruth St. Denis, and mimed with Hindu mudras by Hadassah. Each dancer of the group had an individual type and movement, and the harmonious blending of the whole was enchanting. The part of Radha was charmingly danced by Lilia Namora. Krishna was portrayed by La Meri. In it she gave new proof of the versatility of her artistry, for her projection of the half-divine, half-humorous god was, not only technically but spiritually, so complete as to form an interesting contrast to her feminine Hindu dance of *Lasyanatana*.

The *Krishna-Gopala* ballet, which was, from a creative standpoint, the outstanding event of the evening, was preceded by a group of short Oriental dances. The first of these was an Invocational dance of South India danced by Lilia Namora, Hadassah, and Juana and accompanied by the insistent throbbing of an "orchestra" of tablas. The musicians (La Meri, Carolyn Hector, Rima Peters and Leah Dillon) were seated across the back of the stage in the traditional Hindu manner. This archaic dance was interesting both for the strange orthodox costumes and for its unusual controlled movements.

Second of the program was La Meri herself in her *Lasyanatana*. She introduced the dance as an example of the mudra technique of the Hindu dance, explaining the meaning of the hand-gestures upon which the dance is built. The naive charm of this characterization make it one of La Meri's happiest numbers. Michael Sandino and Jos Hassan, two bronze young men, danced an episode from the Mahabharata; a stylized but exciting combat between two heroes of the Epic poem. Hadassah in her *Gowri Nrtya* deserves special mention. She is a personable young lady with a fluid technique and a rare quality of inner stillness. Excellent, too, was Miss Namora's interpretation of *Salutation*, an ancient Harem dance of North Africa. The softly sensuous movements of the dance are well-suited to the sultry beauty of the dancer who, we understand, is Oriental by

blood. The *Marwari Street Dance* which followed was a delightful moment of sheer movement: a group of five girls in the wide dancing skirts and colorful veils of North India.

Mme. La Meri's *Slendang* from Java was performed with the technical accuracy and perfection of spiritual character projection which one has come to expect from this dancer. As one is introduced to La Meri's seemingly endless repertoire, one becomes increasingly amazed with the facility with which she not only changes her character, but seems to change her very physical proportions, and the bone structure of her face! To us La Meri's Javanese numbers, with their amusing co-ordination of music and staccato movements, are the most accurate and authentic we have yet seen.

Juana, Carolyn Hector, Rolland, Beatrice Kraft, Rima Peters, Mera, and Leah Dillon.

G.

BALLET RUSSE DE MONTE CARLO, *Fifty First Street Theatre, October 14—November 3.*

Opening night seemed even more gala than usual, though undoubtedly it was because this theatre is smaller than the Metropolitan Opera House which is undergoing renovation. All the fuss, flashlights of photographers and chatter was condensed into a smaller area that slightly curtailed the usual socializing. But if the audience missed some of its fun, so, unfortunately did the ballets also miss something through lack of stage space. The choreographic patterns of *Rouge et Noir*, which opened the bill, often seemed crowded, and the costumes were definitely less effective when viewed at close range. The Matisse decor which formerly gave one a sense of vast space was just another backdrop here so that much of the Ballet's quality of starkness was lost. However, the dancing was quite up to its usual high standard with Alicia Markova again remarkable for the facility of her exquisite movement, Igor Youskevitch for the splendid quality of his work and Frederic Franklin for his force and agility. I admire Massine's extraordinary craftsmanship in the arrangement of this work very much but I believe it was a big mistake to attempt to give it dramatic and emotional content. A purely abstract interpretation of the music would probably convey at least something of the slender thread of meaning that has been attached to the work.

The stunning scarlet and white decor of *Poker Game* also lost a great deal of its effectiveness in the smaller stage picture though, in this case, the extremely clever choreography by George Balanchine (who restaged the work for this company) lost nothing. Quite the contrary, the tricky little steps and intricate rhythms of the movement, and the excellent costumes also, were seen to even better advantage. Balanchine's imagination and ingenuity in balletic invention is something to praise yet he never forgot even for a moment that this was a choreographic game of poker and the deals, shuffling and plays were very clearly drawn. His solo arrangements for the four Queens are absolutely novel. Each is a test of skill for even such fine ballerinas as Alicia Markova, Alexandra Danilova, Nathalie Krasovska and Milada Mladova, who got over the utmost of the spirit and wit of the work. Regrettably, the same cannot be said of the ballet corps whose execution was actually ragged in spots and who, more often than not, completely lacked even style. Many of the steps themselves are almost distortions and certainly not pretty and when danced without style or smartness are merely so much hash.

Poker Game, which Stravinsky was commissioned to do in 1937 for the American Ballet Company, was actually the most successful item of the evening. But perhaps of more interest to this department was *Vienna-1814* (to music by Von Weber) firstly because it was a world premiere and secondly because it is a new work by Leonide Massine which is an event any way you look at it. However, as I saw it, *Vienna-1814* is just another stock style ballet. Its costumes (my favorite period and one just made for dancing) and decor are really lovely. It gives adequate opportunities to all the leading dancers who danced with brilliance. The biggest individual success of the work was the Sicilienne dance by Chris Volkoff who well deserved his applause. He is technically



A scene from Massine's new ballet
Vienna-1814

The first part of the program closed with the famous *Black and Gold Sari* which Miss St. Denis offered as a gracious gesture to the students of the school of which she is co-founder. This dance composition is a perennial favorite. In it Ruth St. Denis shows her mastery of her own still-slim body as well as her complete bewitchment of any audience. When she spins, with the black and gold sari flowering around her, the line of her body, and of her long throat give a contra-spiral which suggest perpetual movement. The insistent applause of the public forced her to repeat the number.

The program closed with a group of three Spanish dances offered by La Meri. (There is, perhaps, no other dance to which one can so easily pass from the Oriental as the Spanish Gypsy. Spiritual nerves, over-relaxed by the calm of the East, are whipped again to excitement without being shocked by an alien emotionalism.) These were *Alegrias*, *Vida Breve* and Ravel's *Bolero*. La Meri's interpretation of Ravel's over-worked composition is the finest I have ever seen. It has a dramatic impact, a sensual overtone, and an emotional crescendo which perfectly visualize the music. Its effect on the Washington-Irving audience was immediate and overwhelming. I have seldom seen such an ovation offered to any dance-composition. To the sound of excited "bravo's" from all over the house, the public rushed down to the footlights to shout for an encore.

Besides the soloists already mentioned, the members of the group taking part were:

very skillful and so fluid as to appear almost too graceful. It will be interesting to see him dance other big roles as I believe this was his first important one.

Several of the solo dances were notable for touches of novelty, especially in their final poses each being distinctly original. The most unique finish was that for the *pas de deux* by Daniilova—who was in her best crisp style—and Youskevitch—whose dancing and personality improves with every appearance. It can be described as a sort of "scissor hold" of Daniilova's ankle enabling her to hold an arabesque. It sounds quite mad on paper but the effect was different and amusing. However, the Ballet as a whole is very weak especially in the last half which goes around and around without seeming to resolve itself. Also the story, something about a ball given by Prince Metternich to celebrate the defeat of Napoleon, is seldom evident. But the main fault is Massine's arrangement as there is more than a suspicion of familiarity with some of the dances. Even Massine's own role as the Unknown Chinese Prince was too reminiscent of his Peruvian from *Gaiety Parisienne* or even of his Barman of *Union Pacific*. No, this is not one of Massine's best works though it is a pleasant enough ballet of the divertissement type and everyone concerned did look very attractive indeed.

As to the audience—here is a bit of gratuitous advice to Mr. Hurok. As most of the same people are always present every opening night (many of whom I am sure come to be seen rather than to see) why not give a rain-check or privilege with each first night ticket purchased to be used at a special function (which could be held in Madison Square Garden or some other such place) and just let every one visit and ogle to his heart's content and not be interrupted by the Ballets? It's an idea!

* * *

An unusually well balanced and interesting bill was comprised of *Serenade* (by George Balanchine and a first time by this company) which illustrated modern ballet, *The Nut Cracker* (by Petipa, a first time by this company and the first time seen in this country as well) which illustrated the old classic style, and *Capriccio Espagnol* (by Massine) which afforded contrast with its Spanish character style.

Serenade is one of Balanchine's best works and an excellent example of his ability to inject a dramatic quality into pure ballet movement, especially in the appealing adagio section, though there is no gainsaying the great help of the beautiful Tchaikovsky music. Interest was added on this occasion by the brilliant performance of Marie Jeanne (formerly with the Caravan Company) in her first appearance as guest artist with this company. She has a diamond brightness and sort of fearlessness in her fleet dancing that is quite impressive. She has improved greatly, especially in general line though there is still too much flicking action in her wrists which constantly breaks the flow of line. She has also an odd habit of appearing to speak while she is dancing.

Serenade is without decor or properties and is very simply costumed so that all emphasis is on the lines and intricate counter-point rhythms with which the work is rich and which are, after all, Balanchine's forte. Again, the assisting soloists were good (beautiful Milada Mladova, Igor Youskevitch and Frederic Franklyn) but the corps sometimes lacked precision and a severity or rather simplicity of style. Both of the Balanchine works discussed here were more distinctive as to style when danced by the American Ballet Company which, unhappily, is no more.

Capriccio Espagnol, I liked even more than previously and again appreciated Massine's skill in building such a stirring finale from a very quiet beginning.

The Nutcracker proved to be the most successful of new works this season and very much worth reviving (revived by Mme. A. Fedorova who also created a waltz in the second scene). It is a famous old work of great historic interest to balletomanes and was well presented and, above all, beautifully executed. Alicia Markova was sheer perfection itself. Andre Eglevsky also was splendid. Markova and he were thunderously applauded for their several solo variations and *pas de deux* and, no doubt, have now set a standard by which all future performances of this work will be measured. Frederic Franklyn (no fair account of any performance now seems complete without praise for him) was stimulating with his brilliance, verve and precision in a whirlwind Trepak.



ANDRE EGLEVSKY in the Massine company's revival of *The Nutcracker*

—Constantine

The New Yorker which had its world premiere was undoubtedly designed for popular appeal as it is the only real novelty of this season. It probably sounded like a wonderful idea but somehow didn't work out. At first the audience was amused by the whole idea, of Massine's choreography, Gershwin's music and the well known characters from the drawings in *The New Yorker Magazine* (The Dowager, Doorman, Timid Man, Arno's Colonel, etc.), but it ended there. There just wasn't anything for them to do once they were assembled on the stage except many, too many numbers of a sort of ring-around-the-rosy plus some home-made jazz for what seemed like hours. Even Massine's dance as the House Painter didn't relieve the tedium though his intentions were of the best in decking himself out in that ludicrous costume and make-up. The libretto (what libretto?) was by Rea Irwin (one of the magazine artists) with Massine. Some of the costumes were faithful copies of the characters portrayed and momentarily amusing as such, while others were conventional. When I add that Daniilova was dragged in and performed a sort of pseudo tap on pointes it will give a glimpse of what was attempted. As they say "they do these things better in my country" and "I was not amused."



ALEXANDRA DANILOVA and GEORGE ZORITCH
in the new ballet *The New Yorker*

Although *The New Yorker* is scheduled for other performances it really would be best if it were just quietly forgotten. However, one must praise and credit the valiant efforts of the dancers and even a few bright moments such as Tatiana Chamie, Nathalie Krassovska, Simon Semenoff, Frederic Franklyn and George Zoritch who was perfectly cast as Eustace Tilley or Mr. New Yorker.

The amazing thing was the kind reception given it by the audience, but it is well known that New York audiences are polite.

CALIFORNIA by DORATHI BOCK PIERRE

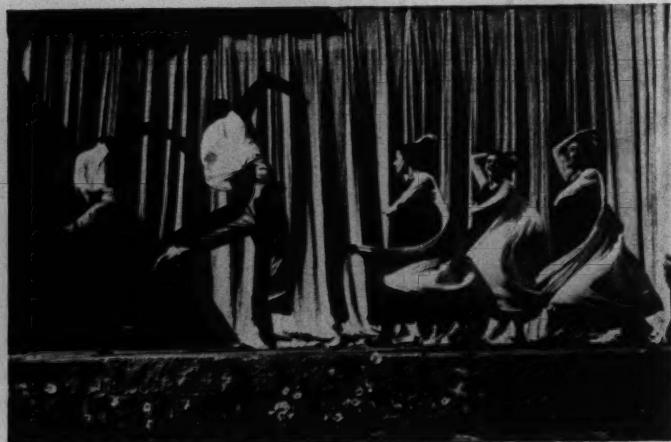
ORIGINAL BALLET RUSSE, Col. W. de Basil, Director-General. Philharmonic Auditorium October 10-19 inclusive.

This was a triumphal return of the de Basil company. It was a rare and exciting experience for ballet audiences in Los Angeles to enjoy a premier opening of a ballet tour. For years we have had the questionable delight of seeing a company who has been on tour an entire season, and we have had to see the good shine through taut, tired nerves, jaded enthusiasm and filthy ragged costumes. This company is fresh, filled with the excitement of a new American tour, costumes are spotless, crisp and beautiful. Dancers are rested and seem to perform the most arduous *tours de force* with effortless ease, never reaching, but always having untouched reserves of energy.

The company impresses one as being American, the members are all young and the corps de ballet who usually form a background for stars, work as a unit, a cooperative group of equals, and this community interest and group enthusiasm transfers itself to an American audience who understand and appreciate this spirit. There are a number of Americans and Canadians in the company all stupidly and unfortunately hidden under Russian names, under the mistaken idea that Americans demand the glamour of such subterfuge. At the present time Col. de Basil would do well to call his company the American ballet and give them all American names, for as never before we are recognizing our own artists and giving them support.

The season was a gala occasion for welcoming back Baronova, Toumanova, Ria-

(Continued on page 21)



Via The Grape Vine

by VERITAS

ELECTION NIGHT guests saw the opening of the De Marcos at the Persian Room of the Plaza Hotel, New York. The well known dancers are appearing in this beautiful spot's supper show after their nightly performance in Ed Wynn's musical, *Boys and Girls Together*.

IT IS RUMORED that Audrey Palmer, lovely blond tap dancer, is a likely entrant for the cast of a new production, *Crazy With the Heat*.

MAURICE AND CORDOBA are currently dancing their exhibition routines in Mario's *Hurricane*, New York. Friends wish them success, which wishes are timely considering that they followed such a splendid team as Enrica and Novello.

THE COPACABANA, one of New York's recent innovations, unfolded its doors with a "hit" act in the persons of Ramon and Renita. Too bad the management has Ramon tossing the house line girls through the air, for it takes away a bit of the glamour attached to twosomes. The team gives enough without adding such a mediocre finale to its review.

LEONIDE MASSINE, the artistic director of the Ballet Russe de Monte Carlo, was seen in Alberto Galo's studio not long ago, taking lessons in latin rhythms from the celebrated dance team mentor.

THE COMIC exhibition Colstons and Carlos and Carrito, rumba-conga costume couple, opened the new club, Treasure Island, New York. This nitery is doing its share in the employment situation by having a dozen pretty girls in its entertainment.

NEW JERSEY'S attractive Top Hat club in Union City, is featuring Brantley and Tanya, a newly formed partnership which has a bright future. Tanya was the dancer who was wildly thrown about in sensational tricks by her former partner in the movie: *Rose of Washington Square*.

ST. CLAIR AND DAY have set somewhat of a record engagement at the Shoreham Hotel, Washington, D. C. These exhibitionists recently passed their seventeenth week at that hostelry. Earl Carroll caught their show and proclaimed them in the Washington press the world's most outstanding team. The producer would like St. Clair and Day for his California club.

GIRALDA, ALBERTO GALO'S associate at dance conventions, is resuming her pro-

Members of the Graff ballet in the new production Preface

—Shapiro

team features an unusual trick wherein Christian balances the beauteous Sylvia in the palm of one hand while she is at a height above his head in an arabesque position. •

THE TAP TEAM of Winston and Diane are stopping the shows at the intimate 2 O'Clock Club, Baltimore, O. They have personality plus and give patrons the impression that they thoroughly enjoy every step they do. •

MAURICE AND MILDRED are at the Gray Wolf Tavern, Masury, Ohio. The team performs nice ballroom dances capably and are at their best in a very strong adagio number. •

DELMAR AND RENITA opened November 4 at the Chez Paree, Denver, Col. With plenty of variety in material, this duo shows fine showmanship and good step execution.

BETTY BRUCE, the comely ballet-tap artist, is slated for the dance lead in the road showing of *DuBarry Was a Lady*. Betty was last seen in a Radio City Music Hall, New York, stage presentation: *Magazine Rack* during the first two weeks of November.

GEORGES AND JALNA are at the Cocoanut Grove, Los Angeles. They will remain there until February when they leave for Miami, Fla. to open the season at the Roney-Plaza Hotel.

BORDEWICK'S, Tuckahoe, New York, presents Maurice and Maryea, an exhibition ballroom couple.

THEODORE AND DENESHA accepted a contract in early November to dance at the smart Covington, Ky. Lookout House.



DEVI DJA who returns to New York in a musical revue, *A Night in Bali*

fessional life soon with a new partner. The team will be known as Yvette and Dimitri. Incidentally, Yvette is Giralda's real name and she was duly rechristened at the studio with a sprinkle from the water cooler. Someday she hopes to be renamed with all her "uncles", who were adopted at the various society meetings, present.

IT IS A SHAME that Cappello and Beatrice were so unfortunate in the musical, *Tis of Thee*. The show closed after the first night on Broadway.

TWO NEW DANCERS who are most welcome because of their wonderful talents, are Rosario and Antonio (formerly billed as Los Chavalillos Sevillanos) now appearing in the Sert Room, Waldorf-Astoria Hotel, New York. These colorful youngsters dance with all the abandon and warmth of the Spanish Gypsy. We recommend this act as a "must see" on anyone's list.

FRANK PALUMBO's in Philadelphia offers Jans and Anthony, a pleasing conventional ballroom couple in castanet numbers as well as exhibition material.

SYLVIA AND CHRISTIAN are now at the Hotel Westminster, Boston, Mass. This

A scene from the Swan ballet in It Happens on Ice

—Fred Fehl



THE AMERICAN DANCER

COLUMBIA PICTURES recently screened the dance trio, Harris, Clare and Shannon. Good luck, kids!

DIOSA COSTELLO, following theater assignments, went into the La Conga, New York for two weeks prior to her departure for Hollywood and an RKO musical movie.

FRANK VELOZ, of Veloz and Yolanda, says he may desert dancing to remain in Hollywood as he would like to direct and produce cinemas. Yolanda is very busy these days with that precious little bundle that came to their house this past summer. Wonder if Junior will follow in his renowned parents' footsteps?

HOPE MINOR, of Gomez and Minor, returned from Rio de Janeiro, Brazil, November 4 without her partner, Luis lost his re-entry permit. His return will be delayed for several weeks until he receives a duplicate permit from Washington. The team had been at the Copacabana, for a six weeks engagement.

DEMAR AND DENISE, who are still dancing at the Hungaria, New York, have finished their twelfth week and are going to remain indefinitely.

THE QUEENS TERRACE, Long Island, New York, has extended the contract of Claire and Arena indefinitely. The exhibition team are doing beautifully, especially with their unusual toe-ballroom routines.

NADINE GAE is at last getting the spotlighted chance that she deserves being the leading dancer in *Panama Hattie*. Her amazing ability and lovely appearance has topped the show more than once. Nadine is also ably assisted by the fine dancing brothers, the Hightowers.

ROSALEAN AND SEVILLE reopened the Garden Restaurant, Biltmore Hotel, Boston, Mass. on November 4. The present Rosalean is really Janis Andre.

A NIGHT IN BALI, a new musical revue from the Dutch East Indies starring Devi Dja, ballerina and featuring her native players and gamelan orchestra, will open a limited engagement at the Barbizon-Plaza Theatre, November 29. Performances are scheduled for every Friday, Saturday and Sunday night. There will be two acts and 16 scenes, introducing songs, dances, ballets, comedy skits and folk sport from the land of the sarong.

A group in the opening ensemble of It Happens on Ice

Members of NINI THEILADE's wedding party in Montevideo. Miss THEILADE and her husband are third and fourth from the left. SOL HUROK is on her right.



HARRY HAMILTON, former dancer at the Metropolitan Opera in New York who appeared on THE AMERICAN DANCER program at the Boston Club's convention in September.

THE DANCE ARCHIVES of the Museum of Modern Art held a reception for Ruth St. Denis and Ted Shawn to commemorate the opening of the exhibit of forty years of American dancing and its background, on October 22. On November 11 the Archives again entertained at tea, this time for members of Col. de Basil's Ballet Russe.

JOSE LIMON has formed a permanent partnership with May O'Donnell, formerly soloist with Martha Graham and lately located in San Francisco. They will make their only New York appearance at the Washington Irving High School, January 4. Other bookings include Buffalo, Philadelphia, Pittsburgh, Boston, Staunton, Atens and Erie in addition to the guest teaching Mr. Limon will do.

HELEN TAMIRIS and members of her dance company will appear in a series of studio recitals beginning December 5. These recitals mark the revival of the Tamiris company disbanded when Tamiris became chief choreographer for the New York Dance Project of the Federal Theatre.

THE HORTON DANCE GROUP has announced auditions for scholarships and apprentice memberships, January 5. Applications should be sent in immediately.

VERA ZORINA, star of *Louisiana Purchase* acted as hostess at the reception November 12 in the Findlay Galleries to mark the opening of an exhibition of 20 paintings on The Ballet in Action.

RAYDON AND ROGERS, versatile dance duo who have been working steadily through the middle west the past five months recently returned to Providence for work on new routines with their teacher, Larry Simonds. At the moment their Conga and Hawaiian routines are being featured. After the brushing-up period they will head south.

FROM HOLLYWOOD Billy Truehart reports: An exceptionally large crop of musicals is being produced this season with La Conga the most popular dance in the new releases. . . . It is featured in *Strike Up the Band* with Mickey Rooney and Judy Garland and in *Too Many Girls* with Ann Miller . . . tap dancing is also in high demand and jitterbug is still on the call list for high school and college movies . . . there are several pictures now in production in which ballet and folk dancing are used . . . a call was recently sent out from MGM for dancers familiar with the Hungarian Gypsy folk dance, *Czardas* and by Universal for the Italian *Tarantella* . . . Fred Astaire has become a director and associate producer and is ready to release his first self-directed picture, *Second Chorus* . . . Eleanor Powell is featured in *Ziegfeld Girls* and Hal LeRoy returns to the screen in *Too Many Girls*.

ALLAN WAYNE appeared in a program of dances at the Barbizon-Plaza Concert Hall October 25.

WILLIAM MOFFA has just completed dance directing a Warner Bros. short titled *Henry Busses and his Orchestra* featuring The Velascos who did a new dance sillily titled The Huckleberry Duck. He reports the de Federicos travelling east with the Laurel and Hardy unit . . . Rita Lupino, sister of Ida, busily rehearsing with Blaine formerly of Blaine and Elaine for a ballroom act . . . the Del Mars now at the Riviera in Los Angeles . . . Dave Hackett breaking in a new girl at the Casa Manana while his wife is blessed-evening . . . Frank Veloz auditioning California teams for a forthcoming RKO picture.

(Continued on page 23)



What is the D. M. of A.?

It is quite the thing these days to quote names of organizations by their initials. We read such combinations of letters as W.P.A., P.W.A., C.I.O., A.F. of L., and so on. Naturally when members of our organization refer to the Dancing Masters of America, they speak of it as the D.M. of A. This brings up the point of just what is the D.M. of A.? We know it is the Dancing Masters of America, incorporated under the state laws of Connecticut and that it is a national organization of nearly 1,200 dance teachers most of whom conduct their own schools of dancing distributed throughout the entire United States and a few members located in Canada.

The D.M. of A. has been in existence fifty-seven years although it has only been governed under the title of the Dancing Masters of America since 1926. The D.M. of A. came into being by the consolidating of two large dance teachers' organizations then in existence, one known as the American National Association Masters of Dancing and the other the International Association Masters of Dancing. The consolidating of these two groups was quite an accomplishment and required several years of patient indulgence on the part of the committees of both organizations to "get together" and agree on a plan of consolidation. A joint convention was held at the old Waldorf-Astoria, New York City, in August, 1926, and the two organizations became united and adopted the new title of Dancing Masters of America.

The policy of membership, however, has been changed considerably since that time. In 1935, the D.M. of A. adopted an affiliation plan, whereby several local groups of dance teachers were admitted to membership. Today 85% of the D.M. of A. members are dance teachers belonging to affiliated clubs, thereby giving them membership in a local group as well. Before the affiliation plan was adopted, all dance teachers had to join the D.M. of A. direct and the 15% of our members who live in territories where there are no affiliated clubs are still known as "direct members." Dance teachers wanting to join the D.M. of A. must make application through the club nearest to their home.

Besides the national officers, consisting of a President, four Vice-Presidents, Secretary-Treasurer and five Directors At Large, each club designates one Delegate Director for each of its fifty members and they, in turn are members of the national Board of Directors. They hold several meetings during the Annual Convention which takes place the first week in August. This year the convention was held in Pittsburgh and in 1941 it will be at the Hotel Astor, New York City. The affiliation plan made a drastic change in the manner in which the D.M. of A. is run. Most of the policies adopted are suggestions brought to the conventions by club delegates. In other words, the D.M. of A. is operated very much like our state and national government. The clubs conduct their own meetings, elect their officers annually and in some instances hold their own conventions. Some clubs hold as many as eight meetings each year. These meetings are very beneficial to the members who attend as there are usually instruction periods at each session. Ideas are exchanged, new dances are taught and very often "guest teachers" are called in to present special programs. This is a very valuable service to dancing teachers as it affords an opportunity for them to keep "up to date" in the latest changes and new trends in dancing. Besides attending these meetings, members have the privilege of attending the annual summer

Bulletin

DANCING MASTERS of AMERICA, Inc.

by WALTER U. SOBY

normal school sponsored by the national body which is followed by the big event of the year, the annual convention.

Each club possesses a charter received when the affiliation application was accepted. Members are given annual certificates of membership to display in their studios and pocket size membership cards in addition to a paid subscription to *THE AMERICAN DANCER MAGAZINE*, official publication of the organization.

The clubs that are active and who are part of the national set-up known as the D.M. of A. are as follows: Associated Dancing Teachers of Southern California, Club No. 1; Florida Society of Teachers of Dancing, Club No. 2; South Texas Association of Dancing Masters, Club No. 3; Dancing Masters of Michigan, Club No. 4; Louisiana Association of Dancing Masters, Club No. 6; Dancing Teachers Club of Boston, Club No. 7; Western New York State Council of Dancing Masters, Club No. 8; Dancing Teachers Club of Rhode Island, Club No. 9; Dancing Masters of Pittsburgh, Club No. 10; Texas Association Teachers of Dancing, Club No. 11; Dancing Masters of Wisconsin, Club No. 12; California Association Teachers of Dancing (San Francisco), Club No. 13; Carolina Dancing Teachers Association, Club No. 14; Dancing Masters of North Carolina, Club No. 15; Cleveland and Ohio Dancing Teachers Association, Club No. 16; National Capitol Dance Association (Washington), Club No. 17; Dancing Teachers Club of Connecticut, Club No. 18; Heart of America Dance Association (Kansas City), Club No. 19; St. Louis Dancing Teachers Association, Club No. 21; Georgia Dancing Masters Association, Club No. 22; Tennessee, Arkansas and Mississippi Dance Teachers Association, Club No. 23, and the Dance Educators of America, Inc. (New York City), Club No. 24.

Dancing teachers who are not members of any of the above named clubs are cordially invited to join. Any teacher desiring further information about any of the above named clubs or wishing to learn the names and addresses of the president and secretary of each club may write to Walter U. Soby, National Secretary-Treasurer, 553 Farmington Avenue, Hartford, Conn.

NEWS ITEMS

Jack Frost of Detroit is a busy man this fall. Besides teaching at the Theodore Smith School, he is under contract with J. J. Shubert who is producing musical shows in Detroit in which Mr. Frost is dancing each week. Already he has appeared in *Unfaithfully Yours*, *Too Many Girls* and *Blossom Time*.

• INDIANAPOLIS

The studios of the late Louis Stockman continue to operate under the guidance of an administrator until Kenneth Stockman, the only heir, who is 19 years of age, becomes of age. Miss May W. Clark is managing the school and reports that the ballroom business is very good. Andrew R. Quaid has taken charge of the teaching at the Stockman Studios.

• BELFAST, IRELAND

Dorothy N. Cropper of Belfast, who is now Mrs. George Marshall, reports that the Foreign Exchange Control which came into existence with the war has the right to use the income of any American married to a Britisher. All of her American holdings had to be converted into cash and sent to England. The only exemption they give is enough money deposited in the New York Bank to cover life insurance premiums, safe deposit charges, and bank taxes. Miss Cropper writes, "Do everything you can to get laws passed that will send us planes, equipment, and bombers." In spite of the conditions that exist abroad, Miss Cropper staged an Irish Dance Congress which was very successful. She is quite busy with war work.

• MILWAUKEE

The next meeting of the Dancing Masters of Wisconsin will be held at the studio of Adele Artinian, treasurer of the club. The October meeting was held at Leo Kehl's Studio at Madison.

• RALEIGH, N. C.

The next meeting of the Dancing Masters of North Carolina will be held at the studio of Delegate Director Mrs. Ellen Douglas Norwood, Salisbury, N. C., on Sunday, December 8. There will be an election of officers at that time. Miss Josephine Baker, secretary of the club, has turned over her duties to Miss Louise Williams, president of the club, as Miss Baker is preparing to get married in December.

• SOUTH TEXAS CLUB

The October meeting of the South Texas Association of Dancing Teachers was held at "Beachmont," Houston, Texas, home of the former president, Mrs. Montie Beach. Miss Corinne Hoyer of Shreveport, La., taught tap and Miss Edwina Robinson of Galveston taught ballroom steps.

• DAYTON, OHIO

Mrs. Jessie K. Bott of Dayton, widow of the late Fenton Bott, reports that the school has been reopened for the season. It was the wish of Mr. Bott that the school be continued at the "Bott Mansion." The schedule of classes was resumed the week of October 7.

• CHANGE OF NAME

At the September meeting of the Tennessee Club No. 23 held at Memphis, it was voted to change the name of the club to the Southern Association of Dancing Teachers. Miss Marjorie Duckett is president and Miss Dorothy Babin has been appointed secretary. Peter Villere of New Orleans is delegate director. The November meeting was held at the Peabody Hotel, Memphis.

• FORT WAYNE, IND.

George F. Trier of Fort Wayne, who has been a member of the D.M. of A. for 36 years, reports that he has retired from the dancing business. Besides conducting one of the largest academies of dancing in Indiana, Mr. Trier has operated a large amusement park at Fort Wayne for many years. Among the concessions at the park was a large ballroom. Mr. Trier has sold all of his amusement park enterprises. Owing to his summer park duties, Mr. Trier has not been able to attend conventions but now that he is free, he expects to attend the convention at New York next summer.

• NEW ORLEANS, LA.

Miss Hazel Nuss, secretary of the Louisiana Club, Affiliated Club No. 6, reports that (Continued on page 22)

HERE seems to be a great nostalgia among the younger generation for the tunes which were popular fifteen or twenty years ago and we find them flocking to the places where they can hear them played. It would be more understandable if it were the parents who were demanding these old favorites, but strangely enough, it is not. In the Rainbow Room, for instance, high atop Rockefeller Plaza, the catchy tunes of yesterday are sure to get all of the smart young crowd on the floor. The Conga is the dance that provides the most fun, up here, and age seems to be no barrier. Of course it isn't everyone who does it well . . . but that doesn't seem to matter once the jungle rhythm is in the dancer's veins and old and young go through the motions of a Conga with no embarrassment at all over mistakes. Here, as in most night clubs, the "chain" which initiated the Conga has been abandoned on the theory that "two is company," especially when dancing, and a crowd of strangers may not be welcome. Also take note that Eddie LeBaron plays more rumba than tango—and jitterbugs are an unknown quantity.

It is always fun to spot celebrities and we probably never pass the point where we feel a warm glow at the realization that the truly famous enjoy the same sort of fun that we do. For that reason it was exciting to note Mia Slavenska, almost completely swathed in white fox, dining after the ballet with two gentlemen who were obviously not of the theatre. She danced a rather stiff waltz with each and not, we feel certain, because she runs true to the superstition that ballet dancers are not good ballroom dancers, but because her escorts were just not skillful enough to justify their daring to waltz such a glamorous creature about. Strange, isn't it, that while men realize that money is one of the chief requisites to basking in the presence of a celebrity so few of them also appreciate that being a good dancer is almost as important!

One of the most exciting moments the diners have experienced in the Rainbow Room recently, came when Ruth St. Denis and Ted Shawn while celebrating Shawn's birthday with a party of friends joined the other diners in a waltz. Barton Mumaw, the sensational soloist with Shawn's recently disbanded company also maintained his end of the social dancing and proved that he qualifies as well on the ballroom floor as on the stage. Zorina may be one of the ballerinas who doesn't feel adequate as a ballroom dancer (we have no means of knowing) for despite her frequent visits to this towering rendezvous we have yet to find anyone who has seen her on the dance floor. But on one thing, all who have watched her agree: she is the perfect guest—always a charming and interested listener and never indulging in the all-too-feminine (and very rude) habit of letting her eyes roam about the room while her escort pours out his best stories—or his heart.

Which reminds us—why hasn't someone thought of having an orchestra leader write an etiquette column for night-clubbers? They must have yards and yards of valuable don'ts based on observation!

Dancing Around

A Glimpse through the Portals of some of New York's Night Spots

By

RUTH ELEANOR HOWARD

Before leaving the Rainbow Room a word should be said for Tatiana Leskova, one of the promising young ballerinas of the original Ballet Russe company who dances the Conga and loves it!

At the Waldorf there is Eddie Duchin in the Sert Room and Kay Kiser in the Empire Room with popular Mischa Borr alternating between the two with his Latin music. When we say that Kay Kiser draws the young crowd we don't mean to imply that Eddie Duchin's followers are getting along in years, but the romantics naturally stay with Duchin while livelier dances go on across the lobby. Occasionally jitterbugs are in evidence in the Empire Room and fox-trots are always in the lead.

The Iridium Room at the St. Regis reports that at least three polkas and five or six tangos are played every evening while Viennese waltzes, rumbas and fox-trots divide the honors almost equally. The Conga is almost extinct at the St. Regis, never being

The camera catches a fleeting moment in the Samba as GRAYCE and GRAHAM perform to the music of Sammy Kaye's band in the Century Room of the Hotel Commodore



offered by the orchestra voluntarily and only being called for occasionally at debutante parties. Even on these occasions, two Congas during the evening makes a big night!

★ ★ *

Dancing, an important feature of inter-cultural relationship, is producing one of the significant bits of proof of the growing solidarity among the Americas. The newest dance to make its appearance in this development is the Samba national dance of Brazil now being presented in its ballroom version in the Century Room of the Hotel Commodore by Grayce and Graham, formerly of the fashionable Copacabana, in Rio de Janeiro, who were the official dance representatives of the Brazilian Government at the Brazilian Pavilion in the World's Fair last summer.

Variations of the Samba are danced all over the continent of South America under different names. The Samba is the dance of the masses, equivalent in popularity to the American fox-trot, and known to every class of people. In its cruder form it is the peasants' way of expression; polished and toned, it enters the most fashionable gatherings. Its roots are in the maxixe of Portugal and it uses the maxixe rhythm, the accenting instrument of the band being a curious double gourd encased in a lacing of beads and called the cabasa. In their exhibition version, Grayce and Graham retain the carnival spirit of abandon, pointing it up with beauty and imagination and, at two points, interpolating a spectacular lift. While Americans who wish to do the Samba must first become accustomed to the unfamiliar rhythm, once this is acquired the steps are only moderately difficult.

★ ★ *

JOHN G. PAINE, General Manager of the American Society of Composers, Authors and Publishers, popularly known as ASCAP points out that if the radio chains go through with their threat to boycott the works of our leading composers, the ballrooms of the country will play a bigger part than ever in electing the musical hits of the day. That's because ballrooms will continue to enjoy freedom of selection in music. Mr. Paine points out that ASCAP's license fees to ballrooms, are so reasonable that it is actually cheaper than getting the music free by writing the copyright owners for permission. If a ballroom, for instance, used just 60 numbers in a night, it would cost \$5.40 per day postage alone to get those permissions. And this doesn't include stationery and clerical expense. Yet a blanket license granting unlimited use of all ASCAP music, costs ballrooms as little as \$30.00 per year. Taking even \$60.00 as an average, it would still be less than 20c per day—compared to \$5.40 for postage alone. Dance teachers who operate studios for instruction only and do not give public dances for profit in competition with regular dance halls are not required to take out a license from ASCAP. But if a dance studio makes a practice of giving regular dances to which admission is charged it may be subject to the license requirement.



Student and Studio

• NEW YORK, N. Y.—The Swoboda school announces three one year scholarships, consisting of one hundred class lessons each (the equivalent of \$150.00) to be given to applicants between the ages of seven and nine. The children need not have previous dance training and will be judged as to natural physical equipment for dancing, rhythm and alertness. Applications must be made in person by the parent or guardian at the office of the school, before December 5. The preliminary competitions will take place the afternoons of December 7 and 14 and the final competition on December 15. The judges and patronesses will be: Mr. Al Altman, MGM eastern talent executive, Betty Bruce, tap dancer, Dorita Imperio, concert dancer, Mitzie Mayfair, musical comedy star, Mrs. A. B. Roosevelt, Patricia Bowman, prima ballerina, Tatania Chamie, soloist of Ballet Russe, Martha Krueger, concert dancer, Jan Struther, author of "Mrs. Miniver", Clara Fargo Thomas and Jean Yavinsky, regisseur of the Ballet Russe. The Swoboda school also reports that Theodore Roosevelt, granddaughter of Pres. Theodore Roosevelt and Marina Karavaeff, daughter of Simeon Karavaeff, former partner of Pavlova, are working with Mr. Swoboda on a special program of dances for debutante parties. The school's annual Christmas party will be held in the studio December 21, from 4 to 6:30.

Hanya Holm will conduct an intensive Christmas course at her studio for ten days starting December 23 through January 4. There will be classes for three hours daily in dance technique, fundamentals and theory, percussion, group composition and body stretching. Louise Kloepper will assist in teaching. During this time the first, second and third year students of the professional courses will have a two weeks' holiday from their usual heavy schedule. This year these students are studying anatomy and biology for the dancer with James Myers; music forms and composition with Norman Lloyd; and dance notation with Henrietta Greenhood in addition to the usual courses in percussion, composition, technique, principles and fundamentals, group composition, body stretching, pedagogy and outside practice.

Sammy Burns, former dance director and well-known New York tap teacher passed away suddenly November 4 at his home in Sunnyside, L. I.

Following the New York Society Teachers of Dancing Meeting at the Hotel Astor, New York, on Nov. 10th, Mr. and Mrs. A. J. Weber had a very delightful gathering in their attractive Brooklyn home and studios. Leroy Thayer, the indefatigable and hard working President of the D. M. of A. came up from Washington, D. C. and Walter U. Soby, the D. M. of A.'s staunch pillar and secretary came down from Hartford, Conn.

Top—Barbara Freeman and John Freeman, Jr. of Milton, Mass., clever sister and brother team who for the second season are keeping a perfect attendance record at the LILLA-FRANCES VILES SCHOOL OF DANCING, Hyde Park, Mass.

Center—Dorothy Arnheiter, advanced tap student of PEGGY BLACK SCHOOL OF DANCING, Dover, New Jersey.

Bottom—Joan John, student of KITTY McDOWELL DANCING SCHOOL, Morgantown, W. Va.

Among those present were President Rodrick Grant, the splendid leader of the New York Society of the Dancing Teachers, William Heck, the capable secretary of the same organization, Mrs. Green, the former Boston Club President and at present the first Vice-President of the D. M. of A., Mr. and Mrs. Wallace Passapae, Mr. and Mrs. Kettenring, Ross D. Ackerman, Florence Cowanova and her father from Philadelphia, Alberto Galo and many other distinguished members of the dancing teachers profession.

Igor Schwezoff who is appearing for the first time in New York with Col. de Basil's Ballet Russe in the ballet of his own choreographing, *The Eternal Struggle*, has joined the teaching staff of Studio 61, Carnegie Hall. Widely known as the author of *Russian Somersault* he has had a most remarkable and exciting career. He is holding classes in classic ballet, adagio practice and character dancing.

Mr. and Mrs. Ivan Tarasoff, the popular ballet teachers on the annual DMA convention and other association programs, announce the engagement of their daughter Nadia to Mr. Wayne D. Wright, famous jockey, of Boise, Idaho. Nadia Tarasoff was graduated from the Professional Children's School in New York City last May. Mr. Wright is contract rider for Joseph E. Widener's stables. They will be married during the later part of November.

Blanche Evans resumed her New York classes at her studio on November 8.

Jimmy Ormande has joined the Donald Sawyer studios as head of the tap department. In addition to his teaching he is known as the author of *Tap Dancing at a Glance*, originally syndicated in newspapers and later published in book form. John Butler has returned to assist Mr. Sawyer after a year's absence during which he was head of the ballroom department at the Whitford Price studio, Greenwood, Miss. He recently taught ballroom dancing for the Chicago Association of Dancing Masters this past summer. Mr. Sawyer, himself, was a member of the faculty of the one-day normal school which the Chicago Association held on November 3 and, in the evening, held a private class at the studio of Elsie Stigler. Later he held classes at Jack Cavan's studio in Hammond, Indiana and the Book-Cadillac Hotel in Detroit sponsored by Florence Young. He was also interviewed over station WFIL, Philadelphia, recently, by Anice Ives, following which he was Master of Ceremonies at a meeting of Every Woman's Club of the Air.

The New York Society of Teachers of Dancing, Inc. reports a large and enthusiastic attendance at the opening meetings of the season at the Hotel Astor. The September meeting featured a review of the dances exhibited at the various national conventions the past summer. The October meeting was devoted to a session on the square and round dances of the eighties and nineties by Benjamin B. Lovett of Dearborn, Mich. and for the November meeting Anatole Vilzak and Ludmilla Schollar were the guest teachers. Mr. Vilzak and Miss Schollar taught variations from famous ballets, among them the *Pas de Quatre* from Petipa's *Swan Lake*. Other teachers were Miss Ruth Byrne, of Boston, ballroom; Dorothy Paffendorf, of

Honor★Roll

1. Three little Blue Bells, Sandra Robertson, Martha Anne Best and Nancy Adams, students of BESS NEWTON BROWN, Warren, Ohio. 2. Betty Nan Blasingame, Martherle Broughton and Molly Jo Forgason, tiny pupils of LADELLA OGBURN, Houston, Texas. 3. Jean Smith, Irma Jean Brooks and Bettie Felton, attractive students of ELIZABETH BRYANT COMBS DANCE STUDIO, Nashville, Tenn. (photo—Sperry) 4. Miss Jo Ann Uzel, a promising young student of the MITCHELL SCHOOL in Eau Claire, Wisc. 5. Marilyn and Patricia Schweickhardt, sister pupils of DOROTHY BABIN DANCING SCHOOL, New Orleans, La. 6. Esther Lang in less than a year at LARRY SIMONDS' MODERNISTIC STUDIOS, Providence, R. I. shows promise of much talent and personality (photo—Sully) 7. Catherine Bisconti, student of THE LATHAM SCHOOL OF THE DANCE, New London and Waterford, Conn. 8. Miss Nancy Bryant, talented young toe and exhibition dancer of the IRMA HART CARRIER SCHOOL OF DANCING, Havana, Cuba. 9. Marlene Blatz, 4 year old acrobatic and tap dancer at the DOROTHY E. KAISER STUDIOS, Glendale, L. I. 10. Bette Butcher in "Slavic Fantasie" student of the SCHRADER STUDIOS, Charleston, W. Va. 11. Miss Jean McCoy a talented young acrobatic student training under William Herrmann, Jr. at the DOUGHERTY SISTERS SCHOOL OF DANCE ARTS in Chester, Pa. 12. Thelma Martin, eight year old pupil of ELSIE T. OLSON DANCE STUDIO, Providence, R. I. and 13. Margaret Cooper, twelve year professional pupil of ELSIE T. OLSON who has not missed a lesson in six years and who won a scholarship for selling the greatest number of recital tickets.

Newburgh, N. Y., intermediate tap and baton; and Miss Dorothea Duryea, modern ballroom.

* STATEN ISLAND, N. Y.—Helen Donaldson, a pupil of Julia Gorman, is now with the Gae Foster Girls at the Roxy Theatre in New York. Miss Gorman will be married in February and has selected Viola Kruse, one of her New York colleagues, as maid of honor.

Bobby Heffner presented a Cavalcade of the Dance at the Fabian Paramount Theatre, October 30. Featured on the program were the Virginia Reel, Square Dance, Paul Jones, Waltz, Charleston, Fox Trot, Tango, Rumba, Black Bottom, Big Apple, Conga, Jitterbug and other dances.

* NEWARK, N. J.—The Associated Dancing Teachers of New Jersey held a Hallowe'en Party at the Ira Berry Studio in this city on November 3. Entertainment was furnished by the teacher-members of the association.

* SOUTH ORANGE, N. J.—Many dancers of the Leona Turner school appeared on the program of the Fall Festival sponsored by the Swedish Folk Dancers of New Jersey, November 9. Among those who participated were: Mary Sue Hine, Dorothy Hawkins, Jane and Grace Moore, Joan Ann Johnston, Lois Thorndike, Eileen Dolch, Anne Evans, Carmen Peruso, Audrey Peters, Betty Jane McChesney, Norma Greenwood, Doris Bauers, Joan Sheckley, and Thelma Haywood.

* PHILADELPHIA, Pa.—Louis A. Crescenta and Ellen Tanzola are coaching the dance numbers for the annual musical show for the South Philadelphia High School to be given the first week in December. Among the feature numbers are a Viennese Waltz

(Continued on page 20)



STUDENT & STUDIO

(Continued from page 19)

by ten couples and a Spanish Fiesta number including Rumba, Conga, Tango and tap specialties and groups. Mr. Abner Miller, professor of English, is in charge of the production.

• PROVIDENCE, R. I.—Notes from the Elsie T. Olsen Studio: School reopened with a large enrollment . . . plans are under way for a program to be given soon after the New Year . . . Mrs. Olsen teaches at five Cranston schools beginning with the elementary grades and up through high school classes . . . Jean Williamson, Jane Stuckey, Marie Keough, Margaret Cooper, Eleanor Doherty, Thelma Martin and Alfred Leonard are in the Dance Lover's Class—a special class for advanced dancers. The Ander-

son twins, Jean and Joan have enrolled again as well as the three Talacko sisters . . . June Koch, a popular young reader of Somerset, Mass. has returned to the studio for dance training . . . the dance classes for children in ballroom dancing at the Intempele School began November 7 and 8 with Mr. Ted Barton in charge of the enrollment.

• BOSTON, Mass.—The Boston Dance Council, although a new organization is most active and is offering an exceptionally fine program for the year. They are presenting a Master Dance Course on nine Sunday afternoons from three to six at the Winsor School Gymnasium, Pilgrim Road, Boston and have engaged such fine teachers as: Ted Shawn, November 10, 17, 24; Martha Graham, January 12, 26, February 2; Vecheslav Swoboda, February 16, 23, March 2. The course is open to all students and teachers of dancing. The Council held its first meeting of the season October 20 to elect new officers and members. Those selected are: Chairman, Martha Bigelow Eliot; Secretary-Treasurer, Katharine Dickson; Assistant Secretary-Treasurer, Janice Janes. The executive committee consists of: Chairman, Mary Starks; Publicity Director, Kathryn Pope; in charge of calendar, Rosamund Pierce; Advertising Manager, Harold Baptiste. The new members, Brenda Boynton, Evelyn Wells and Rose Adelson were welcomed into the Council at a tea in Mary Starks' new studio. Miriam Marmein was re-elected an associate member and Miriam Winslow and Walter Terry were elected associate members instead of active members because of non-residence.

• WASHINGTON, D. C.—Huapala has resumed her classes at the Marian Venable Studio here in addition to her New York teaching schedule.

• COLUMBUS, Ohio—The Dance Masters of Columbus held a very successful one-day convention in the Neil House in Columbus, November 3. Some fifty out-of-town teachers from Pittsburgh, Cincinnati, Ft. Wayne and other cities attended. The faculty included: Jimmy Rawlins, novelty tap; Stella Becker, modern; Jorg Fasting, ballet; Gwen Kagey, Spanish; Emerson Ludwick, advanced tap. A banquet followed the classes.

MR. ROBERT GALLUB, prominent New York teacher who has moved to new and larger quarters at 22 East 56 St.

TOMAROFF'S BOOKS

NOTE REDUCTION IN PRICES

<input type="checkbox"/> Bk. 2—Simple and Advanced Tumbling.....	\$.75
<input type="checkbox"/> Bk. 3—Taps, Musical Comedy, Charac.....	1.50
<input type="checkbox"/> Bk. 5—Arm Movements, Adagio Var.....	1.50
<input type="checkbox"/> Bk. 6—Ballet Steps, Combinations.....	1.50
<input type="checkbox"/> Bk. 7—Jumps, Leaps, Turns, Pirouettes.....	1.00
<input type="checkbox"/> Bk. 8—Toe Steps, Combinations.....	1.00

NEW TAP TERMINOLOGY

<input type="checkbox"/> 154 TAP STEPS (New Price).....	\$1.25
<input type="checkbox"/> PERFECT RECORD CARDS	

Set of 100 for the entire year.....	\$2.25
Eliminates the burden of bookkeeping	

<input type="checkbox"/> DANCE GUIDE FOR TEACHERS	
300 variations in Ballet, Bar, Toe, Arms.....	\$1.75

No C.O.D.'s. Send cash or Money Order to

TOMAROFF

Box 50, American Dancer, 250 West 57th St., N.Y.C.
(Add 20c with order for mailing)

Featuring the Only
NOI-Z-LESS TOE SHOE

WRITE FOR CATALOG

BEN & SALLY

DANCE FOOTWEAR

244 W. 42nd St., N.Y.C.



Direct Subway Entrance
To All Points of Interest

New York's Popular
HOTEL

LINCOLN

44th TO 45th STS. AT 8th AV.

OUR CHOICEST ROOMS

\$ 3
from

Each with Bath, Servidor, and Radio. Four fine restaurants acclaimed for cuisine.

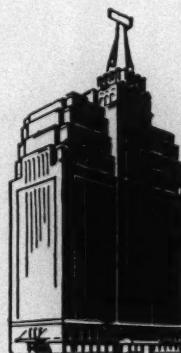
Maria Kramer

President

John L. Horgan

General Manager

HOTEL EDISON
SAME OWNERSHIP



• • •

IN THE CENTER OF
MID-TOWN NEW YORK

DANCE EVENTS REVIEWED

(Continued from page 13)

bouchinska, and Lichine, all of whom were in top form. Lichine, the gay, insouciant youth has not lost any of his gaiety in gaining poise and greater maturity. Baronova, always effortlessly perfect, is of all ballerinas the most consistent in fine performance. Toumanova always ravishingly beautiful has become svelte, sylphlike, and taken on a becoming spirituality to add highlight to her dramatic personality, while Riabouchinska has blossomed from an unsure young girl into a young woman of authority. Yet all of these artists are able to take part in joyous youthful clowning that speaks well for the integration of their personality and their art.

Paganini is tremendous art. Its conception is so great that one is compelled to superlatives. The all-encompassing genius of Fokine has again surpassed himself. There is demonstration of virtuosity but never forced. Every dancer is given every possible opportunity within his ability yet every move is significant of the subject within his structure. Groups and mass movements are so right they seem inevitable. Everyone on the stage is transformed by his genius into the creatures of his imagining . . . and by so losing themselves they find through Fokine's vision, their greatest artistic heights.

The characterization of *Paganini* as mimed by Dimitri Rostoff is a masterly piece of work.

The ballet is in three scenes. Opening on a concert performance by the great violinist, you see the artist standing upon a slightly raised concert platform in the arc of a small spotlight from the proscenium. Before the platform are two shadowy rows of audience. As he plays, gossip and scandal dance through the audience and around *Paganini*, as well as the creatures these weave around him in the imagination of the audience, including the goat-headed Devil who rises behind him and handles his bow with shadowy hands of evil supporting him.

Scene 2 is *Paganini* among the people, and in this scene the lights are bright, costume colors are heightened and there is a spirit of gaiety and life as peasants dance and commingle. So widespread are the stories of *Paganini* that when he appears among them people are frightened and run away, but he takes a guitar and plays and so great is his art that they are forced to listen and dance. Riabouchinska as the young girl who dances to his playing is given such marvelous choreography that she appears in a new and greater light than ever before. It is a beautiful piece of work both in conception and execution, for Fokine never finds it necessary to stoop to mere novelty for effect; he achieves his effects with new and modern invention within the classic mould.

The 3rd, and last scene shows *Paganini* in solitude trying to compose, but haunted by spectors of imitators and rivals, calumny and gossip. A remarkable moment occurs when he duels with his imitators, all using violin bows as weapons. Obsessed by visions of evil and purity, he cannot compose. Finally death brings him rest, while his Divine Genius, beautifully danced by Denisova, hands him his beloved violin and leads him to the peace and immortality earned by his genius.

Another Fokine ballet, *Cinderella*, in 3 Parts, with music by Frederic d'Erlanger and scenery and costumes by Natalie Gontcharova, had its American premier.

This ballet is not important as a serious work of art inaugurating a new trend, but

it is so delightfully naive, it tells its story so charmingly and in such a perfect fairy book setting, and with such idealized fairy characters that it will certainly become a great favorite. Scenery and costumes are a masterpiece of imagination, characters are made to look and act as childish imaginings idealized them, and all of the old characters are there, the two ugly sisters perfectly impersonated by H. Algeranoff and Marian Ladre; a darling white kitty-cat danced by Kira Bounina with perfect feline grace; a lovely ethereal Good Fairy, danced with the requisite balletic unreality by Tamara Gregorieva; a Prince, handsome, youthful, ardent, giving Paul Petroff another fine role; and Cinderella, who finds in Riabouchinska the perfect embodiment of all that Cinderella has represented through the ages. She is completely naive, filled with childish yearnings, yet noble and womanly. Fokine proves again that his art is many faceted and his creative spirit is youthful and enthusiastic. I could imagine no more ideal Christmas season children's matinee than *Les Sylphides*, *Coq d'Or* and *Cinderella*, an all Fokine program, and one to make the elders young again.

Graduation Ball is as charming a bit of youthful ballet fun as can be imagined. Story and choreography by Lichine, music by Johann Strauss arranged by Antal Dorati, scenery and costumes by Alexandre Benois. Lichine has done this entire introduction with great skill in capturing the essential bashfulness of youngsters, their timidity, yet their daring. It is really splendidly conceived, and his satiric timing is excellent. Lichine as the young cadet with a cowlick is the perfect adolescent. Riabouchinska in pinafore and pigtails is adorable, and the entire company dances with complete understanding of the exuberance so much a part of the adolescent.

The divertissements offered by the students for entertainment of the guests include Nicolas Orloff in an exhibition drumming drill which he does in soldierly style. Tatiana Stepanova and Michel Panaieff dance an adagio in classic form with fiery quality and romantic feeling; the impulsive little girl, Leskova, who started the dancing cannot control her enthusiasm and bursts forth in an impromptu, shocking the General and headmistress but delighting the audience.

A Dance-step Competition between Alexandra Denisova and Genevieve Moulin with boys and girls lining up taking sides is a beautiful exhibition of pure technical virtuosity. The girls are both tiny and lovely and their competition consists of a few barre exercises followed by beautifully executed fouettes and pirouettes. Both girls deservedly receive huge gold medals for their work.

Protée is a tableau by Lichine and Henry Clifford, danced to the *Danses Sacré et Profane* by Claude Debussy, with scenery and costumes by Georgio de Chirico.

This is a short ballet of little importance, but very charming. Upon a minor story of maidens praying for the appearance of *Protée*, Prophet of the sea, Lichine has designed some very interesting if esoteric choreography for the five girls, Sono Osato, Alexandra Denisova, Genevieve Moulin, Marina Svetlova and Kira Bounina, who appear in the ballet with Lichine as the god, all of whom danced with poise and skill. The ballet gives Sono Osato an opportunity to demonstrate her really fine ability. The adagio between Osato and Lichine is memorable.

(Continued on page 24)

THE KING OF TAPS

MACK'S MASTER KING



THE KING of Dancing Taps -- approved by Amateurs and Professional alike as UN-BEATABLE! Patented design, shown at left, allows full release of sound from recessed chamber; and you can place a cymbal in recess if you wish. Jingle top 3 sizes to select from: Giant, Medium and Small. Write for full information on our entire line. Mack's Master King, pair, 75¢. Special prices to schools and dealers.

MACK'S CUSTOM-BUILT BATONS

Most Balanced Strength! You get all these PLUS custom-built design in Mack's Custom-Built Batons, acclaimed by prize-winning Professionals, Amateurs and Instructors everywhere! A special nickel shaft practice baton \$2.00. Write for catalog containing full information and prices, listing our line of specially created new models.

RELIANCE DISTRIBUTING CO.
3916 DAKIN ST., CHICAGO, ILL.

THE THREE ARTS CLUB

A congenial Home and Club for women engaged in the studies of dance, music, drama and art.

MRS. FREDERICK MARKLOFF, Director

Single room and two meals—\$13.00 a week.
Membership Fee—\$3.50

340 West 85th Street, N. Y., N. Y.
Telephone—Trafalgar 7-7511

Spanish and Latin-American Music

Authentic Native Recordings
Rumbas, Congas, Boleros, Sambas, Tangos and Paso-Dobles.

Accessories for the Spanish Dancer

SPANISH MUSIC CENTER
101 West 51st St. New York City C1 5-9836

Gladstone

FABRICS—SKETCHES—PATTERNS
117 W. 47 St. New York City

America's Finest Dancing Footwear

Selva

209 W. 48 St., N. Y. C.

CLASSIFIED

STUDIO FOR RENT

Studio, with Piano for rent by the hour... 50c and up
50 West 67 St., Apt. 1-F
Phone between 6 and 7 p.m. EN 2-2529

HELP WANTED

Young man or woman anxious to study dancing two hours daily can exchange services as general office assistant for lessons with prominent New York teacher. Pleasing personality and ability to type only requisites.

DANCERS WANTED

TWO GIRLS WANTED

Established act will contract attractive tap dancer and contortion-acrobatic dancer with some ballet and tap background capable of doing aerial and control tricks including hand-stand-head-seat or chin-and-chest-stand-head-seat. In applying submit description and snapshots of all tricks. State height, age and weight.

Box 36, American Dancer, 250 W. 57 St., N.Y.C.

KAMIN DANCE BOOKSHOP and GALLERY
Exhibition of Arts and Crafts by Members of the
De Basil Ballet Company—Admission Free
15 W. 56th St. CI 5-7955 N. Y. C.

Christmas Gift!
FREE To American Dancer Readers from
BILLY TRUEHART
ANY ROUTINE from his Catalog, upon receipt of any order above \$2.00. SEND AT ONCE for free Catalog of nearly 200 DISTINCTIVE DANCE ROUTINES and RECITAL IDEAS.
Dept. DD-40, Box 661, Hollywood, Calif. (Where Dance Styles Originate)

JACK MANNING'S

LATEST TAP ROUTINES
WHILE THEY LAST
12 numbers \$5.00
Single copy \$1.00

RHYTHM KINKS—Advanced Routine.
TREADIN'—Intermediate Stair Dance.
TWIRLING RHYTHM—Advanced.
TIN PAN ALLEY—Novelty Music Shop Patter Tap.
RHYTHM PREFERRED—Advanced.
CRICKET STRUT—Novelty Tap Routine.
TECHNIQUE VS. SWING—Novelty Patter Tap.
JUST TAPS—Intermediate.
POP GUN PARADE—Novelty Tap Dance for Children.
SIGNALS—Novelty—Wig-Wag.
TAPPIN' TIME, FOUNDATION TAP.
SOFT SHOE—Intermediate.

OTHER LISTS UPON REQUEST.

MRS. JACK MANNING

Box 10, American Dancer
250 W. 57th St., N. Y. C.

When were they born? Where?
Who were their parents? their teachers?
What were their early struggles?
their later successes?

The Dance Book of the Year . . .

. . . . The Perfect Christmas Gift

DANCER'S ALMANAC AND WHO'S WHO - 1940

Every teacher, student and dance lover should have this book which contains

Intimate Biographical Data on leading dancers and choreographers.

More than 150 beautiful photographs.

The complete history of ALL the dance companies . . . their repertoire . . . personnel and pictures of all new productions in the 1939-40 season.

Here, in one beautiful edition, is the information you want about your favorites.

208 pages . . . beautifully bound.

An inspiration to pupils.

A ready reference book for teachers.

ORDER YOUR COPY TODAY

limited edition

\$3.00 { postage
prepaid

(Edited by RUTH ELEANOR HOWARD)

Make checks payable to:

DANCER'S ALMANAC and WHO'S WHO—1940

250 West 57th St. New York

D.M.A. BULLETIN

(Continued from page 16)

the enrollments in her school are exceptionally good this year.

• DANCE EDUCATORS OF AMERICA

At its regular monthly meeting held on October 27, the Dance Educators of America took the first step in standardizing the terminology used in teaching ballet, ballroom, tap and acrobatic dancing. The resolution authorizing immediate action on this work contained also provisions for a Permanent Normal School, at which the results of such standardization will be disseminated.

Immediately following the resolution's acceptance, Mary O'Moore, the club's President, announced that several outstanding ballet teachers had already offered their services and cooperation. Definite progress had already been made in compiling a proposed vocabulary for tap dancing. A group headed by Bill Pillich spent considerable time at this task during the past month. Included on the ballet committee are Hilda Butsova, Ivan Tarasoff, Adolph Blome, Marie Yurieva Swoboda and Emilie O'Mara, the latter a member of the London Imperial Society's Cecchetti group.

The DEA's plans include submitting to leaders in the various subjects throughout the country a draft of the local committees' efforts, in order that a cross-section of the entire profession can be represented in the final results.

Other activities at the October meeting included nominations for officers to serve during 1941. Mary O'Moore was elected by rising vote to serve a second term as President. Balloting on the balance of the slate will take place on November 24.

Anne M. Greene, former President of the Boston Club and present DMA 1st Vice-President, was the guest of honor at the October meeting. Mrs. Greene also sat on the ballet committee at its meeting prior to the material session.

Program for the day included a Jive Tap number by Brooks Durham, tap terminology by Bill Pillich, and ballroom combinations by Renee Hill. Program for the November session includes ballet terminology by Hilda Butsova, baton twirling by Jack King, and a ballroom period. The DEA's Annual One-Day Session will be held on Sunday, December 29, at the Park Central Hotel.

• MIAMI, FLA.

Laurice Evelyn Anderson of Miami, Fla., was married to Herbert V. Miller on September 28. Mrs. Miller is a member of the Florida Society. She is to continue teaching at two studios in Miami but will reside at 3612 Morton Avenue, West Palm Beach, Fla.

• HELENA, MONT.

Mrs. Sophia D. Sulgrove of Helena, Mont., passed away September 25. Mrs. Sulgrove was one of our oldest members, having joined in 1895. She had the distinction of being the first woman to hold an office in our organization many years ago. Mrs. Sulgrove's husband died in May, 1939. She is survived by a son and daughter, Mrs. Walther Smethurst of Washington, D. C., who assisted her in the dancing business for several years at Helena.

• BOSTON CLUB

Dolores Magwood of Worcester taught a baton swinging number at the meeting of the Dancing Teachers Club of Boston October 17. Alice Astle also appeared on the program teaching a tap number and Jean Paige of Allston gave ballroom combinations. Sixty members attended the meeting, reports Hazel Boone, secretary of the club.

• TEXAS ASSN.

The Texas Association Teachers of Dance-

ing, Affiliated Club No. 11, announces that their annual Christmas meeting will be held at the Hotel Texas, Fort Worth, on December 27-28. Heading the faculty will be Ivan Tarasoff, ballet maestro, and Jack Dayton, teaching tap. Hostesses for the meeting will be Frances Burgess Bleeker, Carolyn Lee, Ida Mae Heffington, Tommie Gracey and Martha Ceil Graves, Fort Worth.

• ST. LOUIS, MO.

A quarterly meeting of the St. Louis Dancing Teachers Association was held October 20 at Cirode Studio, St. Louis, Mo. Congratulations were extended to Eunice Heitman, whose marriage to Woodrow Johannes was announced. The dance instruction and demonstration was in charge of Arthur F. Bergh. Marion Ford, D. M. of A. delegate director, reported the Pittsburgh convention.

• WASHINGTON, D. C.

At the October meeting of the National Capitol Dance Association which was held at Mrs. Ella Banks' studio in Baltimore the following officers were elected: Miss Julia Harper, re-elected President; Calvin Myers, 1st Vice-President; Adelaide Courtney, 2nd Vice-President; Ella L. Banks, Secretary-Treasurer; Director for three years, Mrs. Hazel Richards; Director for two years, John L. Hargrove; Director for one year, Mrs. Mary Calloway. After the business meeting an "All Baltimore" program was presented. Miss Estelle Dennis taught one of her own numbers, *Love of Three Oranges*, assisted by Charlotte Boeckel, Suzanne Hanson and Dallas Smith. Ruth Bartholomew, Mrs. Banks' assistant, taught a tap routine, and Harry Watkins, old American dances. A buffet supper was served by the Baltimore teachers. This was followed by more teaching by Phillip Nutt, Vineland, N. J., and D.M.A. President Leroy H. Thayer taught several fox trot combinations. The guests of honor were Mr. A. V. Tuttle, Phillip Nutt, Vineland, N. J., and his assistant, Miss Lydia Vovak; E. K. Brown, Philadelphia, Pa., and two of his assistants, Misses Katherine McGarvey and Catherine McVeigh; Mrs. Virginia Patterson, Philadelphia, and one of her assistants, Grace Onofino. It was a big day for Club No. 17. The January meeting will be held at the studio of Leroy H. Thayer, Washington, D. C., January 19.

• DETROIT, MICH.

The Dancing Masters of Michigan held a very successful meeting at the Joseph Berlin studios in Saginaw, Mich., Sunday, October 27. The attendance was very good and many teachers from throughout the state were present. The faculty included: Theodore J. Smith, Cecchetti technique; Jane Caryl Muffat, tap; Eugenia Stepkowski, ballet; Lillian Joyce Wasson, ballroom. Five new members were accepted: Berenice Holmes of Chicago, Stanley Miltimore of Detroit, Jane Forester of Clawson, Mich., Phyllis Peterson and Charlotte Farmer of Redford, Mich. The November meeting will be a one-day normal school at the Book-Cadillac Hotel, Detroit, Sunday, November 24, from 10 a.m. to 6 p.m. with a closing banquet in the Book-Casino at 7 p.m. The faculty will be: Berenice Holmes, ballet; Benjamin B. Lovett, old American dances; Eddie Hanf, tap; Jack Frost, tap; Louise Dickman Burnside, baby dances; Theodore J. Smith, Cecchetti technique; Carlos Espino, ballroom. Officers for the coming year are: Gertrude Edward Jory, President; Theodore J. Smith, 1st Vice-President; Sylvia Hamer, 2nd Vice-President; Jane Caryl Muffat, Secretary; Jack Frost, Treasurer. Board members include: Florence S. Young, Virgiline Simmons, Joseph Berlin and Phil Osterhouse. Louise Dickman Burnside will act as Principal and Lillian Joyce Wasson was made Chairman of Reception and Publicity.

LAC DES CYGNES (Continued from page 9)

TWO DANCERS!

TWO SWAN QUEENS!

Some say that it is in keeping with tradition that the Swan Lake should be danced coldly and without feeling and such in the main is Markova's interpretation. Both in her feathered and sparkling dress and in her dancing does she emphasize the Swan aspect as opposed to the human.

We see her always as a bird, her feet the Swan's feet, her arms its wings. She is a creature of frost and ice, cold and clear cut, and it is thus that she remains with us—a white and glistening Swan.

And from Danilova what?

A Dream—a Vision, part Swan, wholly woman—Tragedy incarnate—a Spirit in pain struggling against Fate. No feathers, no sparkle, only the soft sheen of the Swan's breast—a lovely precision of movement—a clear shining radiance—an agony of despair only made bearable by a beauty not of this world.

DANSEUR

(Continued from page 10)

introduction with the address of his friends. Thanking him, I put it into my pocket with little thought of ever finding time to use it.

After disembarking at Le Havre we were herded into a funny little French train with the silliest whistle you ever heard and soon we were off for "Gay Paree."

Night had fallen when the little French train drew up to a final stop at the Paris terminal. The other members of the ballet went en masse with Pavley to an expensive hotel for the first night, until more reasonable quarters could be located. My Boston friend had given me the address of a small hotel centrally located where the rates were proportionate with service and appointments.

I clambered into a taxi, gave the driver the hotel address and started off alone for the great Parisian adventure. My knowledge of French amounted to exactly two words: "Oui" and "Monsieur."

(Continued next month)

VIA THE GRAPEVINE (Continued from page 15)

BALLET THEATRE'S debut performance in Chicago was distinguished by the presentation of *Love Song* the ballet which Mme. Genee presented to the company.

COLONEL DE BASIL'S Ballet Russe is settling down at the 51st Street Theatre for an extensive run variously estimated as expected to last fourteen to twenty weeks.

NADJA reports: The cocktail party celebrating Ted Shawn's birthday was a delightful occasion . . . Miss Ruth was there as were Danilova, Anton Dolin, Jack Cole, etc. . . . at the Museum of Modern Art reception were Argentinita, Tamiris, Margaret Severn, Danilova, Arnold Genthe, La Meri, etc. . . . Mia Slavenska in many white furs was with Carmen Miranda and escorts to see the wonderful Spanish couple at the Sert Room . . . Barbara Dare who Spanish danced in Florida is doing costumes for shows . . . Jo Hazen's primitive dances and Fawn are most interesting . . . Valeska Gert is dancing every night at Cherry Lane Theatre . . . Grace Poggie and partner Luis Arnold are introducing the Martinique-Beginu at La Martinique nightly.

DECEMBER, 1940

Stars prefer KLING SHOES

"OUR STAR" TOE SHOES With Satin Toe

For better performance, for greater comfort, try these hand stitched toe shoes. Made with quarter or half boxing in any type arch desired. Best grade satin and leather. Snug harbor lining prevents heel slipping. A perfectly balanced shoe at an unusually low price.

With Ribbons \$3.95

I liked the last pair of toe shoes enormously. As a matter of fact I'm still wearing them for class work and they're still very comfortable.

Dorothy Littlefield

KLING'S THEATRICAL SHOE CO.
209 SOUTH STATE ST.
CHICAGO, ILL.
WEST COAST DISTRIBUTOR—RIGHT THEATRICAL SHOE CO.
6513 HOLLYWOOD BLVD., HOLLYWOOD, CAL.

FREE CATALOG
SEND FOR YOURS NOW!

NOW READY
NEW 1941 SERIES OF COSTUME DESIGNS
Patterns For Each Design available in all sizes 6-16
LIMITED EDITION—RESERVE YOUR SET NOW

\$1.00

Write for New Accessories Catalog.
Dance Division

ASSOCIATED FABRIC CO.
Now at 1600 BROADWAY
New York, New York

STATEMENT OF THE OWNERSHIP, MANAGEMENT,
CIRCULATION, ETC., REQUIRED BY THE ACTS OF
CONGRESS OF AUGUST 24, 1912, AND MARCH 3,
1933, OF THE AMERICAN DANCER PUBLISHED
MONTHLY AT NEW YORK, N. Y. FOR OCTOBER
1, 1940.

State of New York, County of New York.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Ruth Eleanor Howard, who, having been duly sworn according to law, deposes and says that she is the Publisher of The American Dancer and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Ruth Eleanor Howard, Publisher, 250 West 57th St., New York City; Ruth Eleanor Howard, Editor, 250 West 57th St., New York City; Managing Editor, None; Business Managers, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The American Dancer Magazine Pub. Co. Ltd. of New York, 250 West 57th St., New York City; Ruth Eleanor Howard, 250 West 57th St., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is. (This information is required from daily publications only.)

RUTH E. HOWARD.
Sworn to and subscribed before me this 8th day of October, 1940.

ANNA M. BELLEW.
(My commission expires March 30, 1941.)